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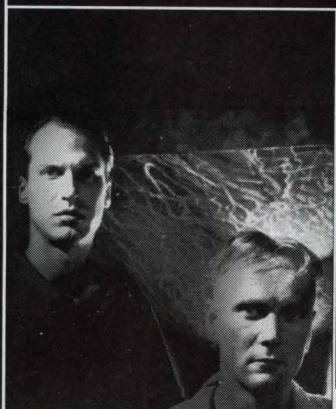
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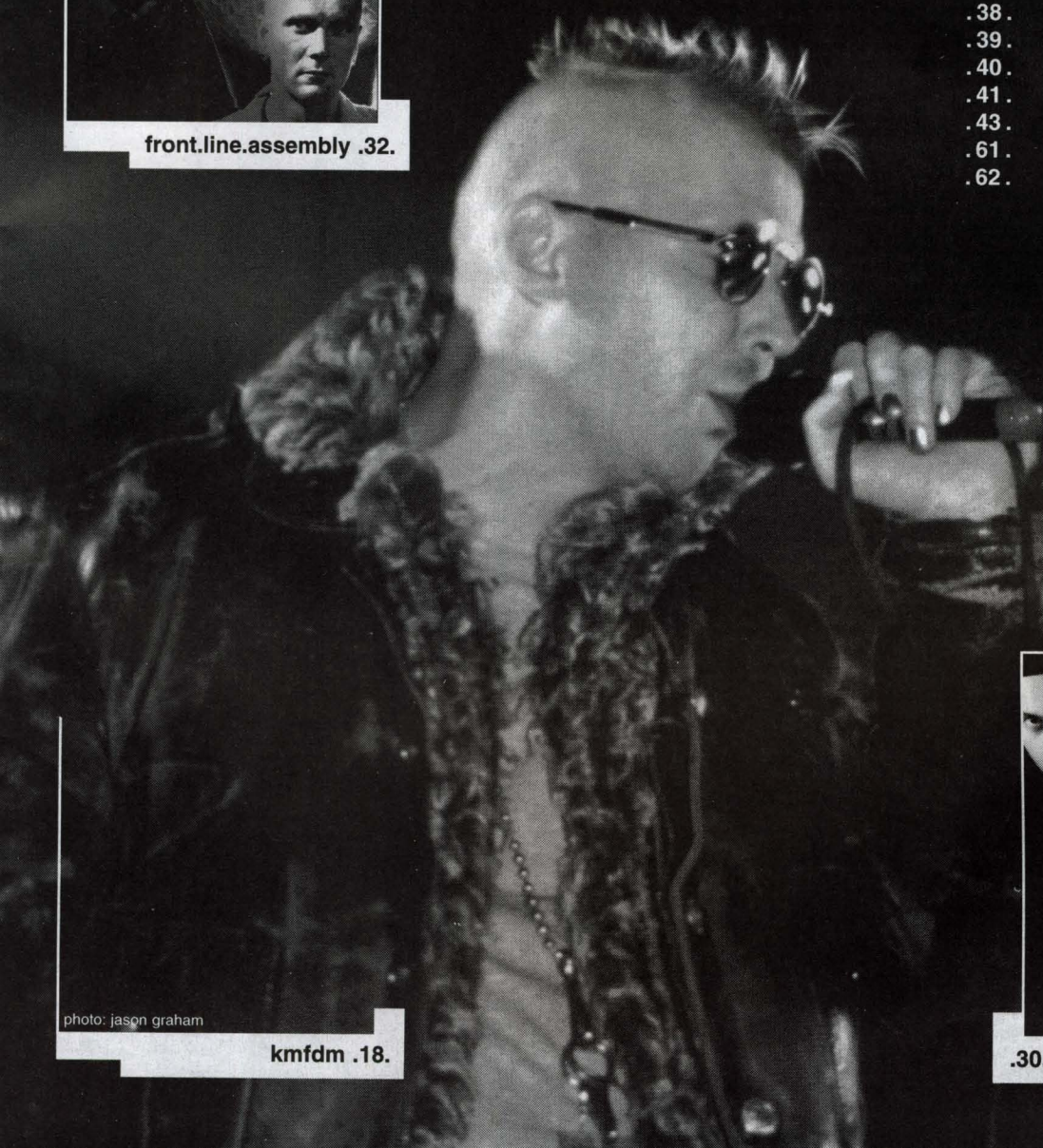


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.30. n.e.w.t.

Greetings,

Welcome friends, new and old, to the latest debriefing of Culture Shock, Genocide Project's multimedia forum for the new breed of electronic deviance. Our regular readers will notice some new developments in this issue, which we hope you will like, and new readers will hopefully never the older, less developed issues. We're not ashamed of them, they're just not relevant any more.

Ok, first things first. We're thrilled to announce our new European partnership, with the German record label, Flatline. Flatline is a brand new label affiliated with the famous Ant-Zen family, run by our good friend Sed, and they are now the official European headquarters for Culture Shock. The mission is already underway, and they are doing a brilliant job. More details will follow. In the meantime, please direct all European correspondence to Flatline! Speaking of Ant-Zen, the much hyped NoiseX U.S. Inferno Tour last summer was a big success! Many thanks to everyone who came. We hope you had fun. And a big hello and thanks to NoiseX and the whole Ant-Zen team for a great time!

Last time, we announced our collaboration with another great German label, Dion Fortune Records, by co-presenting their last sampler, and now we're very happy to announce our next project with them. Together, we will present a series of CD compilations called "Counterintelligence", focused on covert psychological operations. The releases will be highly conceptual, and the music will be diverse collections of intelligent electronic music of all kinds, ranging from the cerebral electro of Implant and Bio-tek to the harsh soundscapes of Sonar and Hypnoskull to the paranoid techno of Black Lung and Voltaic. Expect 2-3 "subprojects" per year, with Subproject 1 available soon, released by Dion Dion Fortune, and distributed by SPV and Target Exports. Feel free to send demos to either Culture Shock or Dion Fortune for consideration.

With the way things have been happening over the last year or so, we're very reluctant to say much else about the future. Culture Shock will continue to develop, and the European partnership will surely effect things greatly. One thing is certain, and that is that our release schedule has changed, yet again. For various reasons, we have decided not to release the magazine six times a year. At least not yet. Instead, it will be released 4 times a year, and it will actually be on time. Seriously. The subscription rates have changed, so please refer to the back of this issue for updated info, and please direct European subscriptions and inquiries to Flatline!

On another disappointing note, we have also decided to stop printing reviews of demos and magazines. This was a very difficult decision, but there were just too many, and printing costs are just too high. So instead, we are charting the five best demos we receive between issues, and the full demo and magazine reviews are available on our website, with complete contact information. Yes, our website has been pretty pathetic for a while, but by the time you read this, we will have finished a complete overhaul of the site, and it will be updated WEEKLY. Please give it a look, and come back often, because a lot will be happening there.

And lastly, I (your humble editor), would like to congratulate my partner, Oren, on the completion of his debut album, Development Through Destruction, under the name Pain Kõnsept. He didn't do much in this issue because he was hard at work on the album, and then spent a few weeks in Denver recording with our good friends Velvet Acid Christ. You can read about it in his interview in this issue, and be sure that he will be back next time with a vengeance, especially since I will soon be out in the winter wasteland of Colorado, preparing for VAC's long-promised European tour. Thanks to Oren and all of our other operatives, this move to Denver will not effect our release schedule. And with that, I'm off. As always, thanks for reading our self-indulgent drivel. Be well and stay wired.

greetingx from the cultural wasteland,

SAge
s.age

director of psychological operations
tss / chemical division

1000 thanks to: everyone who's helped, supported, or kept in touch with us. you know who you are, and you know we appreciate it.

1001 thank to: stefan&micha@nt.zn, brian&all@edt.mm, sed&tina@ft.lin, michael&wolfgang@df.bbr, oren@sp.fkr, kim.x@cp.intl, ralf@trgt.xp, rllilll@ktt.ndt, ski&john&jay@wtl.tv, don@21.crc, stefani@vlt.rlm, jason@grhm, wayn@mlnm.prd, aaron@ndust.re, scott&james@psv.bfd, dave&brian@mt.rpls, neil@iso.tnk, dave@twr.mgz, brendan&all@dig.und, bobby@cf.sndz, ivan@mh.dst, ingo&daniel@klt.frn, chase@rcn.stxn, horst@hpm.hpb, chis@mmcry, franck&wart@ds.bnkr, amy@nvsbl, stephanie@frml.pr, veroni-ca@ctstr.ph, jeff@tn.mn, johan@cd.prdcts, mick@dmnl, jonathan@mssn.ctrl, tommy.t@dsb.p, cadoo@grd.lck, len@mplnt, stefan@md.sgn, chris@mch.nsm & you.

1010 thanx to all the bands, labels, and writers who participate and cooperate, all the ants & flatliners, and everyone at dion fortune.

undying gratitude & affection to: kathy, jennifer, richard, mary ann & rocco, aggie & peter, tanya, jeff & ivy, ryan, ritchy, melissa, samantha, robert & cathy, sasha & shane, and all our friends and family that put up with our shit.

no thanks to the difficult few who oppose and obstruct our productivity.

as always, and especially visceral fuck you to every pathetic liar we know.

in loving memory of john zimmerman. one of the most extraordinary and misunderstood people of our time. we miss you.

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direct all correspondence to culture shock. covert
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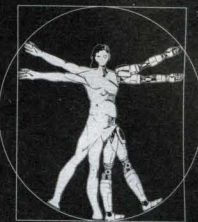


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ANDROID LUST RESOLUTION (Tin06) \$12

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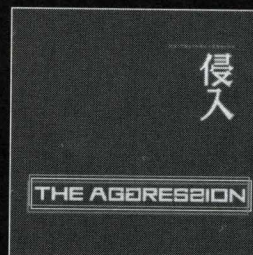
CYDONIA CYDONIA (Tin 05) \$12

Dark elektro with a very Euro sensibility from this one-man NYC project; sinister and intricate and very danceable. Favorably compared to Leather Strip by **Industrial Nation**, while **Interface** sayeth: "classic EBM... raw percussive power underscored by rhythmic dancefloor energy." Coming Spring 1998.



THE AGGRESSION WHITELINEOVERRIDE (Tin04) \$12

The debut cd from these NYC aggro-industrialists... guitars and programming mesh perfectly in an amazing elektro-aggressive experience. With production & contributions from members of **Sister Machine Gun** & **Acumen Nation**. Coming Spring 98: "Pure Liquid Ego," w/ remixes by Cubanate, 16 Volt, Crocodile Shop, Acumen Nation, & more!



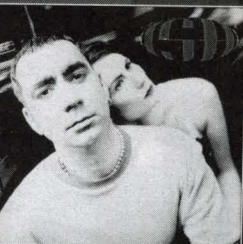
DIVISION #9 DubNBass:OMENII (Tin09) \$12

The second album from DIV#9... the title says it all: trance-inducing dub mixed with eclectic, ominous drum N bass. From Mick Hale of elektro-konstruktivists **Crocodile Shop** & **proGREX.iv**. "You should own a club just so you can play this!" says **Permission Magazine** enthusiastically.



GOD'S GIRLFRIEND WHORE DAMAGE (Tin03) \$12

The debut cd from 7 foot transgendered superhero Brigit Brat, mixing industrial, gothic, satanic perversion and precision bombing. "A brilliant and exciting band, GG takes you into the depths of your sexuality with grungy guitar, computers and Brigit's sensual voice," says **Industrial Nation**.



ISH Red CD5 (Tin08) \$7

The latest release from electro-techno act ISH... who brought you "I.S.H.Revenge" on the Mega selling *This Is Techno* compilation a few years back. "Red" features 4 mixes of the new title track plus a remix of the follow up to "Revenge." Run... contributions from vMarkus & MickHale of Croc Shop add an industrial-dNb edge to this...

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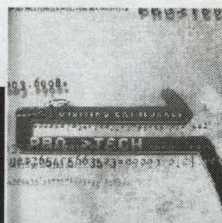
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Acumen Nation	Unkind	Conscience	MCD
Aggression, The	Pure Liquid Ego	TinMan	MCD
Aggression, The	Whitelineoverride	TinMan	CD
Aghast View	Carcinopest	Electric Death Trip	CD
Ah Cama-Sotz	Epitaph / Anthem of War	Hands	CD / T
Ah Cama-Sotz	La Peste	Bats & Cats	LP
Aimless	Aimless	Dion Fortune	LP
Alien Faktor	Arterial Spray... and Cattle Mutilations	Decibel	CD
Alien Radio Station	Bandwidth	Silver USA	CD
Allied Vision	Transition	Zoth Ommog	MCD
Allied Vision	Unburied	Zoth Ommog / Metropolis	CD
Ambre	Enclave	Ant-Zen	CD
Ammer/Einheit	Deutsch Krieger	Our Choice / Invisible	CD
Amoeba	Watchful	Lektronik Soundscapes	CD
And One	Best Of	Machinery	CD
And One	Sitata Tirulala	Virgin	CD
Android Lust	Resolution	Tinman	CD
Andexion	Live Punishment 03	Ant-Zen	LP
Another Mission	Struggling To Rise	Synthphony	CD
Apoptygma Berzerk	Apoptygma Manifesto (Best Of)	Tatra / Metropolis	CD
Apoptygma Berzerk	Mourn	Tatra / Cleopatra	MCD
Arcane Art	TBC	Prophecy	10"
Armageddon Dildos	Speed	BMG Ariola	CD
Ars Hermetica	TBC	Boredom	CD
Ars Moriendi	Memorandum	Ant-Zen	CDLP
Ashley Story	Drop	Lektronik Soundscapes	CD
Atrax Morgue	TBC	Bloodlust	7"
Atrocity	Tainted Love	Massacre	MCD
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Atrocity	Werk:80	Massacre	CD
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Aube / Lasse Marhaug	New Forms Of Free Entertainment	Jazzassin	CD
AvantGarde	Basic	Eternity / Dion Fortune	CD
Bad Sector	Plasma	Old Europa Café	CD
Bagman	Wrap	Invisible	CD
Battery	Contexture	COP Int'l	CD
Battery	TBC	COP Int'l	MCD
Beefcake	Spontaneous Human Combustion	Hymen	LP
Beequeen	The Rough Gate	Ant-Zen	10"
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Binary	The Music Of Sound	Jara	CD
Biopsy	Cervix State Sequences	DSBP	CD
Bio-Tek	Darkness My Name Is	Zoth Ommog	CD
Bio-Tek	Steel Against Skin	TBC	MCD
Birmingham 6	You Cannot Walk Here	Hard / Cleopatra	MCD
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Black Lung	The Disinformation Plague	IMCC / Metropolis	CD
Black Lung	The Psychocivilized Society	IMCC	CD
Black Raven	The Solitude Of Ravens	Allegoria / Ar-Goat	CD
Blind Passengers	Golden Years	Synthetic Symphony	MCD
Blind Passengers	The Trash Inside My Brain	Synthetic Symphony	CD
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Brave New World	Regret	A Different Drum	CD
Brave New World	Winter Song	A Different Drum	MCD
Brighter Death Now	May All Be Dead	Cold Meat Industry	2LP
B-Ton-K	Semihum@nbeing	Mental Ulcer Forges	CD
Bypass Unit	Green Dreams	Horizon / Hypnotic	CD
Carnival Of Dreams	Awakening Of Long Forgotten Feelings	Ausfahrt	CD
Cat Rapes Dog	Motor Man	SubSpace Comm. / TCM	MCD
Cat Rapes Dog	The Secrets Of God	SubSpace Comm. / TCM	CD
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Chaingun Operate	Rabid Angel	Cyberware	MCD
Chainsuck	Emily Says	Wax Trax! / TVT	MCD
Chatterbox 9	Good Luck Charm	Fossil	7"
Children Within	Walkabout	October P.	MCD
Cintecale Diavolui	TBC	Cold Meat Industry	CD
Cleen	Designed Memories	Zoth Ommog / Metropolis	MCD
Click Click	Party Hate	Off Beat	CD
Click Click	Shadowland	Off Beat	CD
Clutch Assembly	Stumbo	Kk / Nova Zembula	MCD
Coil	International Dark Skies	Nothing	CD
Coil	Time Machine	World Serpent	CD
Coil And Friends	Foxtrot	World Serpent	MCD
Koklacoma	Cleopop	Decibel	CD
Collapsed System	TBC	Zoth Ommog / Cleopatra	CD
Collide	Distort	Re-Constriction	MCD
Comet, Al	Comet	PIAS / Mutant Sound System	CD
Con-Dom	TBC	Old Europa Café	10"
Connecting Synapses	Deciphered Frontiers Cracked	Accession	MCD

Ⓢ = released / licensed by different labels in different territories. ✱ = special packaging. Ⓢ = limited. Ⓢ = re-issue. all dates & titles subject to change, and on occasion, to incomplete information and / or human error.

flavour of the week?

Labels around the world are scouring to cash in on the frenzy created by the new FLA epic, *Flavour of the Week*. Former FLA hosts Roadrunner ransacked the archives to release the singles compilation *Reclamation*. Cleopatra further fed their re-issue fixation by digging up and remastering the classic Kk debut, *The Initial Command*, while Zoth Ommog, not usually known for re-issues, concurrently released the album in Europe. Cleopatra's Hypnotic division re-issued a few of Dossier's *Delerium* albums, *Spheres*, *Spheres II*, and *Spiritual Archives*, while Netwerk offered the latest maxis, *Duende* and *Euphoria*, from the current *Delerium* album, *Karma*. Amidst this, the duo unveiled *Pro-Tech* on Dossier, plus announced a new project, *Equinox*!



ritalin, ogre returns



NIVEK OGRE | RITALIN

As *Download*'s popularity continues to increase among discerning IDM fans around the world, disgruntled *Skinny Puppy* fans find solace in the fact that *Ogre* is still alive, despite the fact that *Welt* is in the can (at least for now), and that the man has scarcely shown his face save for the odd tribute track or guest appearance. Enter *Ritalin*, the twisted vocal icon's latest collaboration with legendary percussionist Martin Atkins, scheduled to surface in 1998 with a self-titled full-length album on Atkins' own *Invisible* label. The project is said to be based on experiments in rhythm and voice, similar to the classic *Pigface* track "Insemination".

RANDOM NEWS

Greetings all! This is the new format for our news section. We think it's a pretty easy to use format. Please send us your feedback! So without further ado...
With the collapse of the great Cri Du Chat Disques, Brazilian electro-terrorists *Aghast View* have found a new home at America's Electric Death Trip Records. The new album, *Carcinopest*, should be out by the time you read this, and a European license is in the works. In the meantime, they've released the smashing second album from their amazing *Biopsy* project, this time on the Albuquerque-based DSBP label.
Ambre is a collaboration between *Imminent Starvation* and *Xingu Hill*, with the new cd, *Enclave*, on Ant-Zen. *Imminent Starvation* is also remixing and collaborating with Ant-Zen greats *P.A.L.* and *Synapscope* for a limited 10" release very soon on Ant-Zen.
Jonathan Sharp's *Hexedene* has released the second album of his *Bio-Tek* project on Zoth Ommog, with a slight delay due to problems with the cover art. However, the follow-up maxi, *Steel Against Skin*, which contains remixes by *Attrition*, *Trylock*, and *Ionic Vision*, will be released elsewhere. Probably before that, Sharp's *Hexedene* project will finally be unveiled, at least in America, on Re-Constriction. The American release will feature lots of exclusive, more aggressive versions, including remixes by *Allen Factor*, *Society Burning*, *Oneiroid Psychosis*, and *SMP*, and will be out long before the European edition will be (on Side-Line).
Mad Magazine's evil German twin *Bodystyler* has teamed up with Zoth Ommog for a strange collection of tracks on CD, complete with their famous comic illustration.
France has an extremely powerful electronic force under the banner *Boredom Product*. Their initial releases were on cassette, from innovative acts like *Binär Code*, *Digital Blood*, and *Thee Hyphen*, but many CD releases are planned, and some are even out by now. Discover these acts now on the latest *Boredom* CD compilation.
French networking madman F.I.X.X. has announced his departure from the veteran electro project *Brain Lésure*.
Carnival Of Dreams is a new collaboration including ex members of *Project Pitchfork* and *Cassandra Complex*, with a debut out on Ausfahrt.
The masters of Swedish electro-sleaze, *Cat Rapes Dog*, will finally be back this year with a new album and

minus habens' 10th anniversary

Italy's iconic label Minus Habens rounded off their 10th (yes, tenth!) incredible year in 1997. With this event, they introduce their second sub-division, called *BetaForm*, whose goal is "to spread around the world innovative electronic music... showing the quality of new emerging talents." The first offering of this division is a compilation series called "SubElectronica", and it's quite obvious that they're already achieving that goal!
There are also many new releases on the parent label, as well as on the first sub-division, *Disturbance*, including the conclusion of the epic *Nightmare Lodge* trilogy, the fourth edition of the famous *Outer Space Communications* series (v. 4.01-T1), and the extremely limited edition picture disc vinyl release of its remix album, *Era Vulgaris Ncoded*. That particular release has been licensed to another Italian label, *Materiali Sonori*, for CD release with additional *Ncoding* by Ivan's long time cohort *Dive*, but the CD does not include the insane remix by *The Black Dog* that appears on the vinyl. A new album from the famous ambient techno act *Astral Body*, a new maxi from industrial pioneer *Dive*, and many other innovative releases are among what's planned for Minus Habens as they enter their 11th year, and we can only speculate in anticipation of what's up their sleeves for the rest of the year. We'll be doing an extensive profile on this label in the near future, but in the meantime, see the *It* interview with in this issue for details.

5 years of anti-zensur

Everyone's favourite Bavarian scum label, Ant-Zen, is celebrating their 5th year of scathing the world with power electronics of all forms unimaginable. S.Alt and his merry band of misanthropes are commemorating the occasion with the definitive label collection, *Ant-thology*, featuring many unreleased tracks and long out-of-print classics. It is a 2CD collection, also released as a monumental boxset. See the back cover display for details. They have also recently inked North American distribution deals with Solielmoon and Dutch East India, which will bring Ant-Zen releases over here on a much larger scale, and at low prices! Happy 5th, bastards!!



ANT-ZEN | ANT-THOLOGY

the flatline connection

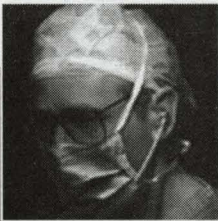
Last year, adding to Ant-Zen's feuersturm of success, the label has initiated no less than two subdivisions, each focusing on different styles of progressive sounds. The Duëbel division offers "advanced sonic processing" in the shape of bands like *Aube*, *Sshe Retina Stimulants*, *Toy Bizarre*, and *Contagious Orgasm*, while the Hymen division displays "technoid noises for collapsed people" like *Ultra Instinct*, *Beefcake*, *Vostok*, and special editions from *Imminent Starvation* and *P.A.L.* As if that weren't enough, they have also initiated a brand new, full-scale label (not a subdivision) called *Flatline*, run by Neufahrn-based nudelsupburner and Culture Shock operative Sed. *Flatline* will be bringing electronic music into the 21st century with a diatribe of foraging ground-breaking electro in all its various forms. Of course, regardless of the style, you can imagine that the music and presentation will be of the highest quality, with special packaging and limited editions galore, plus many brilliant artworks by Salt. They're kicking off the *Flatline* label with a compilation that is sure to amaze, but they're keeping the rest of the news under wraps for now. *Flatline* is also heading up a European division of *Culture Shock*, with Sed at the helm as Director of Foreign Operations, already hard at work helping us infiltrate the unsuspecting European populace. We can't release details yet, but we can say that this will mean bigger and better things for us. Stay tuned!!

RANDOM NEWS

maxi, on S.P.O.C.K.'s SSC label in Scandinavia, and on TCM Musikproduktion worldwide. Perhaps even bigger news is that they have a new vocalist! Joel, we hardly knew ye. *** British forefathers *Click Click* are back with a new album and a best of collection on Off Beat. Who'd have thought? *** *Digital Slaughter*'s reign is apparently over, even before releasing a proper album, but mainman Oliver Fietag has come back with a new project called *Connecting Synapses* on Accession Records. *** Before their highly successful U.S. tour, Sweden's beloved electronic *Covenant* left their long-standing Scandinavian home at Memento Materia and signed with SSC for those cold territories. A new album is expected early this year, preceded by a maxi which is out now. *** The Finnish label *Cyberware Productions* are now in their fifth year. To celebrate, they are releasing a commemorative compilation, and they've signed several new bands. They've also set up a U.S. office in Seattle with Veronica K. Hoff, the same person who runs Übel Engel Promotions and Catastrophe Records. *** *And One* is not the only ex-Machinery act to sign with a major label, as *Dance Or Die* has inked a deal with Polydor in Germany. *** In addition to hosting an incredible dance night events and presenting brilliant special events on a regular basis, America's premier electro nightclub, *Das Bunker*, are now releasing compilations filled with tons of smashing electro. They also have merchandise available, and are opening a record shop in the Los Angeles area. An ESSENTIAL trip. *** *Das Ich*'s long-delayed new album, *Egogram*, is finally available, worldwide on Edel Co. with a maxi as well. *** The often overlooked Canadian act *DHI* has abandoned that project, in favor of a new Kraftwerk-esque techno project called *Transformantia*, on Silver Recordings. *** German club-faves *Eco* are finally back with a new album on Off Beat. *** After a final release in the form of metal box collection, German electro-stars *Evils Toy* have left their long-time home at Hypnobeat to sign with the new label Eraser, but they stick with Metropolis in the US. *** The Belgian godfathers *Front 242* have been touring around Europe, and there are rumors of a new album soon,

ARTIST	TITIE	LABEL	FORMAT
Contagious Orgasm	TBC	Old Europa Café	CD
Controlled Fusion	Incubation Time	Zoth Ommog	CD
Cosmicity	Isabella	A Different Drum	CD
Cosmicity	Visionary	A Different Drum	MCD
Covenant	Covenant	SSC / Off Beat / 21st Circuitry	CD
Covenant	Sequencer	Memento Mat. / Off Beat / 21st C.	CD
Covenant	The Final Man	SSC / Off Beat / 21st Circuitry	MCD
Crash A/D	Thermal System	Escalation	CD
Crocodile Shop	Metalwerks	Metrop. / Out Of Line / Cyberware	MCD
C-Tec	Darker	Synthetic Symphony / Wax Trax!	CD
Cubamate	Interference	Synthetic Symphony / Wax Trax!	CD
Cyan	Rage	Off Beat	CD
Cydonia	TBC	Tinman	CD
Czesium 137	Trilogy	Boredom	CD
DAF / DOS	Nordisc		CD
Dance Or Die	Relationship	Polydor	MCD
Dark Day	Collected 1979 - 1982	Daft	CD
Dark Illumination	Realize The Error	Zoth Ommog / Metropolis	CD
Dark Voices	Just Tonight	Synthetic Symphony	MCD
Das Ich	Egogram	Face Down / Edel	CD
Das Ich	Kindgott	Face Down / Edel	MCD
db.F	TBC	CODE / Possessive Blindfold	MCD
Deca	Phantom	Old Europa Café	CD
Decoded Feedback	Technophoby	Zoth Ommog / Metropolis	CD
DeiSix	Act One: Sacrifice	Cyberware	MCD
Delay	Keep In Mind	Off Beat	CD
Delerium	Duende	Nettwerk	MCD
Delerium	Spheres	Dossier / Hypnotic	CD
Delerium	Spheres II	Dossier / Hypnotic	CD
Delerium	Spiritual Archives	Dossier / Hypnotic	CD
Delta Plan	Treatment	Kk / Nova Zembula	MCD
Dementia Simplex	TBC	Off Beat	CD
Detritus	El Valván de los Ciclos	Genital	CD
DHI	Transmissions From Chemical Land	Fringe / Van Richter	CD
Diamonda Galas	Malediction & Prayer	Asphodel	CD
Die Form	Duality	Trinity / Metropolis	CD/Box
Die Symphony	Foundations Of Malice	Die Symphony	MCD
Digital Blood	Electronic Workbench	Boredom	CD
Digital Factor	Countercheck	Hypnobeat	CD
Dimethyltryptamine DMT	TBC	Ras Dva	CD
Dive	No Pain, No Game / Reported	Daft	2CD
Dive	Snakedressed	Daft / COP Int'l	CD
Dive	TBC	Daft / Minus Habens	MCD
Division #9	Omen II	Tinman	CD
DKF / Thorax	Red Blood Cells	Ant-Zen	LP
Doktor Mabuse	Die Eingeweide Des	M.E.S.	MCD
Dolce Liquido	TBC	Opición Sónica	CD
Dominion	Only The Strong Survive	Metropolis	CD
Dots And Dash	TBC	Rough Trade	12"
Doubling Thomas	Father Don't Cry	SubConscious / Metropolis / Off Beat	MCD
Download	Charlie's Family	SubConscious / Off Beat / Metropolis	CD
Download	Ill	SubConscious / Nettwerk / Off Beat	CD
Download	Moth	SubConscious / Nettwerk / Off Beat	MCD
Download	Resilient (Remixes)	SubConscious / Nettwerk / Off Beat	MCD
Dr. Numa	Lead	Kk / Nova Zembula	CD
Dreamlogic	TBC	Nettwerk	CD
Dresden	Rape	Energy	CD
DVOA vs. Not Breathing	A Fire In The Bronx Zoo	Invisible	CD
E.C.M.	Ambivalence	Zoth Ommog	CD
Echoing Green, The	Electronica	A Different Drum	CD
E-Craft	Reaktanz	Maschinenwelt	MCD
Eco	Entfesselt	Off Beat	CD
Elegant Machinery	Yesterday Man	Energy / Hot Stuff	LP
Emotional Outburst	If The Firmament Trembles	Glasnost	CD
Empyrium	Songs Of Moors & Misty Fields	Prophecy	CD
EnCounter	Contact	Energy	CD
Endura	The Watcher	Old Europa Café	CD
Engelsstaub	Unholy	Apollyon	CD
Evil Mothers	Beatings	Invisible	CD
Evils Toy	Illusions	Eraser / Metropolis	CD
Fetisch Park	Alluvial	Extreme	CD
Filthboy	Diverse Reality	None Of The Above	CD
Float	I Hate You	Eternity / Dion Fortune	MCD
Float	Patience	Eternity / Dion Fortune	CD
Freiburger Spielleyt	O Fortuna	Glasnost	CD
Front Line Assembly	Colombian Necktie	Off Beat / Metropolis / Energy	MCD
Front Line Assembly	Comatose	Off Beat / Metropolis / Energy	MCD
Front Line Assembly	Flavour Of The Weak	Off Beat / Metropolis / Energy	CD
Front Line Assembly	Reclamation	Roadrunner	CD
Front Line Assembly	The Initial Command	Zoth Ommog / Cleopatra	CD
Fukd	TBC	Off Beat	CD

Ⓢ = released / licensed by different labels in different territories. ✱ = special packaging. Ⓢ = limited. Ⓢ = re-issue. all dates & titles subject to change, and on occasion, to incomplete information and / or human error.



dion fortune counterintelligence

Cult German darkwave label Dion Fortune has been broadening its scope a bit lately, with a decisive purpose of exploring more electronic sounds than in their earlier days. Recent releases from *Die Maschine Theatre Of Lonliness*, as well as the *Fracture* side-project *Voltaic* (on their Bored Beyond Belief division) are good examples of their adept abilities in the genre, but to supplement this, they've also set up camp for a German office of the Swedish synth label Eternity Records, aptly denominated Eternity Records Deutschland. Furthering Dion Fortune's exploration of the vast world of electronic mayhem, we're teaming up with them to produce a dark IDM sampler series called *Counterintelligence*, which will feature covert psychological operations from well known acts and newcomers alike. Prepare to be manipulated!

ARTIST	TITLE	LABEL	FORMAT
Funker Vogt	Fourth Dimension / Killing Fields	Zoth Ommog / Metropolis	MCD
Funker Vogt	Take Care	Zoth Ommog	MCD
Funker Vogt	We Came To Kill	Zoth Ommog / Metropolis	CD
Fusspils 11	Gib Ihr Einen Namen	Zoth Ommog	CD
Garden Of Delight, The	Paradise	Dion Fortune	CD
GA-T	Subsonic Hysteria	Off Beat	MCD
G-Force	Electronic Lesson Part 1	Kk / Nova Zembula	CD
God's Girlfriend	Whore Damage	Tinman	CD
Good Courage	Guilty On All Accounts	Zoth Ommog	CD
Good Courage	Rust 4 & 5	Zoth Ommog / Cleopatra	CD
Goodall, Jim	Sacred Prostitution	Bloodlust!	7"
Gothic Sex	Laments	Ausfahrt	CD
Grabesmond	Mordenheim	Draenor	CD
Grebo Pop	Divine Groove	Old Europa Café	7"
Gridlock	The Synthetic Form	Pendragon / Off Beat	CD
Griffin's Fall	A Medicine For Melancholy	Dion Fortune	CD
Halomaker	Self-Inflicted Creep	Outburn	CD
Hanuman Care Kit	Visited	Gorgone	CD
Hanzel Und Gretel	TBC	Energy	CD
Haujobb	From Homes To Planets	Off Beat	CD
Hazard	Lech	Malignant	CD
Head On Fire	Nostalgia	Sounds Of Delight	CD
Heaven Deconstruction	Heaven Deconstruction	PIAS / Mutant Sound System	CD
Heavy Water Factory	Cries From Hell	Energy / Off Beat	MCD
Heavy Water Factory	TBC	Energy / Off Beat	CD
Hellisau	Revain	SubMission	MCD
Hellisau	Vain	SubMission / Invisible	CD
Hemisphere	Hemisphere	Quantum Loop	CD
Hexedene	Choking On Lilies	Re-Constriction / Side-Line	CD
Hexedene	TBC	Side-Line / Re-Constriction	CD
Hilt	The Worst Of...	SubConscious	CD
Hocico	Cursed Land	Opición Sónica / Out Of Line	MCD
Holon	Digital Statement 01	Respect Wax	12"
Holon	The Total Fucking Revolution Edits	Silver	CD
House Of Usher, The	Earthbound	Celtic Circle	MCD
Hunting Lodge	Will	Dark Vinyl	CD
Hybrids	Tectonic Overload	Ant-Zen	CD
Hyperdex-1-Sect	Xenochrome	MCT / 21st Circuitry	CD
Hypnoskull	Rhythmusmaschine	Ant-Zen	CD
Idiot Stare	The Hate Cage	Bodybag / Out Of Line	CD
Idiot Stare	World Destruction	Bodybag	MCD
Ikon	Flowers For The Gathering	Apollyon / Metropolis	CD
Ikon	In The Shadow Of An Angel	Apollyon / Metropolis	CD
Imbue	Resurrected	COP Int'l	CD
Imminent Starvation	Ethylé	Hymen	LP
Implant	BrainFX	Side-Line / Khazad-Dûm	MCD
In Strict Confidence	Collapse	Zoth Ommog / Metropolis	MCD
In Strict Confidence	Dementia	ISC Fanbase	7"
In Strict Confidence	Face The Fear	Zoth Ommog / Metropolis	CD
In The Nursery	Asphalt	ITN Corp.	CD
In The Nursery	Praha 1 (Live)	Cat's Heaven / SubMission	CD
Intermal	Dysfunctional Subconscious	Zoth Ommog	CD
Index	Faith In Motion	COP Int'l	CD
Individual Totem	Mind Sculptures Flesh	Off Beat / Pendragon	CD
Inertia	Demagnetized / Remagnetized	Khazad-Dûm	MCD
logula-Thor	Night! (live)	Bloodlust!	7"
ISH	Red	Tinman	MCD
It	Concubia Nocte	Disturbance / Materiali Sonori	CD
It	Era Vulgaris Nooded	Disturbance / Materiali Sonori	PLP/CD
Ivoux	Frozen	Federation / COP Int'l	CD
Jihad	A Prayer In The Night	Ras Dva	CD
Juno Reactor	Bible Of Dreams	Wax Trax! / TVT	CD
Key, cEvin	Music For Cats	SubConscious / Metropolis	CD
KieTheVez	Can't See This	October P. / A Different Drum	MCD
KieTheVez	Opium	October P. / A Different Drum	CD
Kill Switch... Klick	Alt	Cleopatra	CD
Killing Floor	Come Together	Re-Constriction	MCD
Killing Floor	Divide By Zero	Re-Constriction	CD
Kinder Atom	Slinky Slurpee	DOVe / Hypnotic	12"
Kirlian Camera	The Desert Inside	Triton	CD/LP
Klinik	Awake	Off Beat / Electric Death Trip	CD
Klinik	Blanket Of Fog	Off Beat / Electric Death Trip	CD
KMFDM	I@#3%	Wax Trax! / TVT	CD
KMFDM	Megalomaniac	Wax Trax! / TVT	MCD
Kone	TBC	SubConscious	CD
Konstruktivists	Persona Non-Grata	Interior / Jara	CD
Kremaster	Access	Engine	CD
Lab Report	Excision	Invisible	CD
Lacrimosa	Stille	Hall Of Sermon	CD
Law	Wading Knee / Deep In Your Blood	Old Europa Café	LP
Leather Strip	Anal Cabaret	Zoth Ommog	MCD

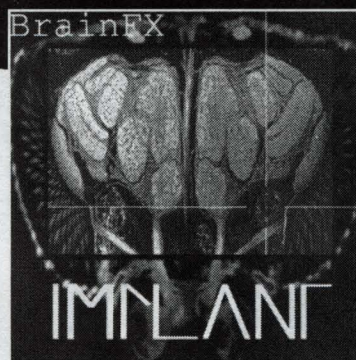
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zoth ommog 200 / commemorative box

Zoth was in our minds with ZOT CD 100, and now they give us something more with ZOT CD 200. As their 200th release, the label that has practically shaped modern electro, Zoth Ommog, offer *Something For Your Mind*, a label sampler showcasing mainly their new talent with unreleased tracks from great acts like *Seven Trees*, *Funker Vogt*, and *In Strict Confidence*. The commemorative disc is limited to 2000 copies, and packaged in one of those nice (but very flakey) aluminum boxes. In other Zoth news, they are proving keen as ever with new signings like *Allied Vision*, *Dark Illumination*, the surprise *Haujobb* spin-off *Clean*, and the *IAiBoFoRcEnC- / Xingu Hill* collaboration (*In)ternal*. They've also recently released excellent new material from many flagship acts, not to mention the extremely long-awaited album from *Sevrin Ni-Arb's U-Tek* project!



celtic circle collapse



IMPLANT | BRAINFX

The legendary Celtic Circle Productions has allegedly closed its doors after 6 years of leading the dark electro revolution. Rumors of financial turmoil and inevitable collapse had been widely circulating for several months prior, and sadly, this time they prove true. Some of their bands and partners, such as the Belgian Side-Liners, had already jumped ship to avoid ruin and will continue elsewhere. Releases that had already been pressed, like *Implant's Brain FX* maxi, may never see the light of day. Regardless of any negativity that's circulating about this, the simple fact is that CCP was an outstanding organization, and they will be sadly missed.

RANDOM NEWS

coupled with select live dates in the U.S. *** Plans are in the works for a "super-group" project called *Fukid* to be released on Off Beat. The project will reportedly contain members of *Velvet Acid Christ* working with some of the biggest names in European electro. *** The great young Germans *Funker Vogt* already have a new maxi planned for the track "Killing Fields" from their latest album. They will also soon release a side-project collaboration called *Fusspils 11*. The new *Reverous* album will be out soon as well, and they've angrily left Off Beat. *** German dark-wave gods *Garden Of Delight* have written their final epitaph, *Paradise*, out now on Dion Fortune. It's their seventh album, released perfectly according to G.O.D.'s master plan. An extremely detailed biography will be published by select magazines around the world. Culture Shock got the exclusive rights to this in America, so watch for it next issue! *** After their *Seven Ni-Arb* produced debut way back in 94, the young German duo *Genital A-Tech* are back, and have shortened their name to simply *GA-T*. A new track can be found on the latest Off Beat label sampler. *** The SF-based dark electro formation *Gridlock* are taking the world by storm with their debut album *The Synthetic Form* on Pendragon Records, and licensed to Off Beat for European consumption. *** *Haujobb* have left Off Beat for various reasons. Following this, Off Beat released a *Haujobb* collection offering some unreleased material. The band will continue on Metropolis in the U.S., and have just signed a deal with a new European label rumored to be run by *Garden Of Delight's* Adrian Hates. New material is in the works, but meanwhile, their side-projects run amok, as *Dajan* prepares his *Dots And Dash* project for Rough Trade, and *Daniel* has released solo work under the name *Myer* on Groove Attack, as well as his collaboration with *Foma Tadre's* Andreas Meyer under the name *NEWT* on 21st Circuitry, and with a new vocalist under the name *Clean* on Zoth Ommog. *** *Opición Sónica* have licensed the young Mexican dark electro duo *Holoto* to Germany's Out Of Line and Italy's SubMission for cooperative European release. The band is working on the new *Cursed Land* maxi, and *Rasco's Dolce Liquido* project will have an album out in their homeland soon. *** The

vac's edt records finally in effect

Yes, we've been announcing this for almost a year now, but there were unavoidable delays. Finally, in January 98, *Velvet Acid Christ* kicked off Electric Death Trip Records, with the American releases of *Suicide Commando's Contamination* and *Klinik's Awake*. OK, they're a little old by now, but they're still as fresh and invigorating as they were over a year ago, when they initially came out on Off Beat. EDT owner and A&R rep, and VAC frontman Bryan Erickson promises that the delays are over, and things will come out on time from now on. Planned for the very near future is the *Aghast View's* very long-awaited sophomore album, and the American debut from Culture Shock co-editor Oren Schmidt's *Pain Könspekt*, which was produced and engineered by Bryan himself.

Following that will be *Suicide Commando's* new full-length, *Construct-Destruct*, again licensed from Off Beat. This one's sure to be a killer, and will feature a remix by :W:. Johan is finishing up the recordings right now, so watch for it soon. As a preview of EDT's next few releases, we are offering on the attached compilation a taste of the upcoming *Pain Könspekt* and *Suicide Commando* albums, and an exclusive *Aghast View* track, in the vein of their new album. Enjoy! In other *Suicide*-al news, Johan is forging a solid relationship with the SF-based Possessive Blindfold Recordings to release his *CoDe* Products on CD, including *db.F*, *Stin Scatzo*, and others!

SUBconscious shift

Living legend Cevin Key and his long-time cohorts at Sub-Conscious Communications are extremely busy these days. They're planning a whole slew of releases this year, in licensing deals with almost every important label around the world, from Nettwerk to Metropolis to Off Beat to Hypnotic. New material from Cevin's projects **Download**, **Plataeu**, and **The Teagarden** are expected in 1998, as well as a Cevin Key solo album, a **Hitt** collection, a **Skinny Puppy** remix / tribute album, and yet another 2 volumes of the **Back & Forth** series, plus a full album of D.R. Goettl's **Aduck** material, a full album from **Kone**, and a second SubConscious sampler!



CEVIN KEY | DOWNLOAD

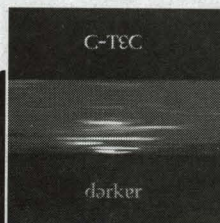
photo: lorne bridgman, courtesy Nettwerk

RANDOM NEWS

full-length album from the Jonathan Sharp / Severn Ni-Arb collaboration **Hyperdex-1-Sect** is further delayed, but due out this year on the British MCT Productions. In the meantime, a U.S. license deal has been inked with the prolific 21st Circuitry, and 1996's **Metachrome** should be out in America by the time you read this with extra mixes by **Download** and **Emptin!** *** The **In Strict Confidence** fanbase has released a very limited edition 7", **Dementia**, in anticipation of the new album due out very soon on Zoth Ommog in Europe and licensed to Metropolis in America. In other ISC news, frontman Denis Ostermann is now helping LOE figurehead Torben Schmidt run Zoth Ommog. *** Two famous Belgian acts, **IAIBoFoRcEnC** and **Xingu Hill** have teamed up for a new project called **(In)ternal**. The album was planned for release on **IAIBoC**'s own Side-Line division of Celtic Circle Productions, but after Side-Line parted ways with CCP, **(In)ternal** signed with Zoth Ommog instead. *** Index's highly anticipated **Ne Plus Ultra** project has been abandoned, but fortunately, some of the tracks written for it were released on the new **Index** album, **Faith In Motion**, on COP Int'l. *** **Inertia** frontman Reza Udhin is working with **The Shining's** Julian Beeston on an all-star collaboration with some of England's biggest names. *** The North American branch of the famous Belgian **Kk Records** has now also started an American division of a newer Belgian label, **Silver Recordings**. **Silver USA** will feature some of their own releases, as well as carrying all the Belgian ones at low prices. These same people are also now doing North American for yet another famous Belgian label, **Daft Records**. Note that the entire operation has recently changed mailing addresses. *** **Leather Strip's** tribute to Marc Almond is out now on Zoth Ommog, and a boxset of unreleased material is planned for later in the year. A video for the track "Give It Back" was also filmed in the US recently, and will hopefully appear in the box. *** Metropolis has re-issued the classic **Out To Lunch**, from Mentallo side-project **Mainesthai**, remastered with new artwork, and the band is now working on their first new **Mainesthai** material in years. *** In what is probably the most ambitious and monu-

ARTIST	TITLE	LABEL	FORMAT
Lights Of Euphoria	Fahrenheit / Blood Brothers	Zoth Ommog / Hard / Cleopatra	CD
Love Like Blood	Swordlilies - The Decade 1987 - 1997	Oblivion	CD
Maerol Tri	Pleroma	Ant-Zen	10"
Mainesthai	Out To Lunch	Metropolis	CD
Manipulation	Tumor	M.O.S.	CD
Mark 13	Survival	Linear	CD
Matera	Same Here	SubMission / Invisible	CD
Mental Destruction	TBC	Ant-Zen	7"
Mentallo & the Fixer	Burnt Beyond Recognition	Metropolis / Off Beat	CD
Mentallo & the Fixer	False Prophets	Metropolis / Off Beat	MCD
Mentallo & the Fixer	No Rest For The Wicked	Metropolis	2CD
Merzbow	Merzbox	Extreme Special Editions	50CD
Merzbow	Merzbox Sampler	Extreme	CD
Mesh	You Didn't Want Me	Memento Materia	CD
Minion	The Crash Session	Silver	CD
Monolith	Compressed Form	Daft	CD
Morgue Mechanism	The Sweet Apology Of Death	Off Beat	CD
Murder Corp.	Gaydog	Bloodlust!	7"
Myer	Contra Technique	Groove Attack	12"
Myer	System	Groove Attack	12"
Necrofix	Nefarious Somnambulance	Metropolis / Zoth Ommog	CD
Necrophorus	Yoga	Yantra Atmospheric	10"
Neuroactive	TBC	Cyberware	CD
New Mind	DeepNet	Off Beat / 21st Circuitry	CD
NEWT	-273C	Quantum Loop	CD
Nightmare Lodge	The Enemy Within	Minus Habens	CD
No Decay	Escape From Usual Life	Synthphony	CD
No One	No One	Decibel	CD
Noisex	Ignorance	Ant-Zen	CD
Not Breathing	Starry Wisdom	Invisible	CD
Novelty	Natural	Synthphony	CD
Novocibirsk	Excerpts & Excrements	Boredom	CD
Noxious Emotion	Symbols	ADSR	CD
Numb	Blind	Kk / Metropolis	MCD
Numb	Blood Meridian	Kk / Metropolis	CD
Numb	Numb	Metropolis	CD
Octoberland	TBC	Zoth Ommog	CD
Orange Sector	Scars Of Love	Zoth Ommog	MCD
Out Out	Finched	Axis / Metropolis	CD
Out Out	Voiceprint	Metropolis	CD
Overgament	Hello, Good Buy (Best of)	Dark Star / Strange Ways	CD
P.A.L.	Remote	Hands	7"
P.A.L.	After Hours Sounds	Dark Vinyl	LP
P.A.L.	M@rix	Ant-Zen	CD/Box
P.A.L.	M@rmx	Hymen	LP
Page 12	On Returning	Celtic Circle	MCD
Page 12	Soul Dungeon	TBC	CD
Pain Kónsept	Development Through Destruction	Electric Death Trip	CD
Panacea	Low Profile Darkness	Chrome	CD
Passion Noire	As Time Goes By	Dion Fortune	CD
Peace Love & Pitbulls	Kemikal	MVG	MCD
Peace Love & Pitbulls	PLP3	MVG	CD
Penitent	As Life Fades Away	Dreanor / Prophecy	CD
Phylr	Contra La Puerta	Invisible	CD
Pierpoint	Final Scan	Celtic Circle	CD
Pierpoint	Idolized	Celtic Circle	MCD
Pig	Wrecked	Wax Trax! / TVT	CD
Pigface	A New High In Low	Invisible	CD
Placebo Effect	Shatter	Ausfahrt	CD
Plastic Noise Experience	Rauschen	Kk	CD
Plateau	TBC	SubConscious	CD
Porcupine Defense	Splinter	Metropolis	CD
Pouppé Fabrick	Your Pain, Our Gain	Energy	CD
Prager Handgriff	Schindluder	Ausfahrt	CD
Printed At Bismarck's Death	Chamber Music	Ausfahrt	CD
ProGrexiv	Reinvention Operation	Full Contact / FCR	CD
Project Pitchfork	/Chakra:Red!	Candyland / Metropolis	CD
Project Pitchfork	Alpha Omega	Candyland / Metropolis	CD
Project Pitchfork	Live 97	Candyland	CD
Protagonist	TBC	Cold Meat Industry	CD
Pro-tech	Orbiting Cathedrals	Dossier	CD
Proxy	TBC	Energy	CD
Psychic TV	TBC (re-issues)	Invisible	CD
Psychopomps	Fiction Non Fiction	Zoth Ommog	CD
Psyops	Experiments in Pain	Genocide Project	10"
Puissance	TBC	Cold Meat Industry	CD
Pulse Legion	Evolve	COP Int'l	CD
R.U.O.K.?	R.U.O.K.?	Quantum Loop	CD
Raison D'être	In Sadness, Silence, And Solitude	Cold Meat Industry	CD
Raison D'être	Reflections From The Time Of Opening	Bloodless Creations	CD
Ravenloft	Brainstorm	Hands	7"

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cyber-tec,
wax trax! & invisible

The phantom British Cyber-tec label have finally released the long-promised **Cyber-tec Project** full-length, under the name **C-tec!** The name change is probably due to the line-up changes, which include the extensive involvement of Marc Heal, who has also signed with Cyber-Tec Records for the new **Cubanate** album. Both have been licensed to the legendary **Wax Trax!** in the US, and Synthetic Symphony in Europe. The last we heard, Cyber-Tec had many other releases planned, including new albums from **Electro Assassin**, **K-Nitrate**, and **VNV Nation**, debuts from **V-Sequence** and **Ground Zero**, another new **Cubanate** project called **Deadman**, and a **Fracture** project called **Wreckage**? But we won't be in the dark for long, as Cyber-tec has begun an extensive collaboration with America's great **Invisible Records**, for a new US office!

metropolis
release frenzy

In an apparent attempt to rival Cleopatra Records Group for the title of "Busiest Label in the Industry", America's biggest electro label Metropolis Records have released an almost incomprehensible number of releases recently, and there's no sign of it letting up. Aside from new releases from many of their own direct signings, like **Mentallo & the Fixer**, **Out Out**, **Domination**, **Necrofix**, **Numb**, **Porcupine Defense**, and others, they've licensed just about everything under the sun. They've appropriated most of the new Zoth crew, including new releases from **Funker Vogt**, **Dark Illumination**, **Decoded Feedback**, **Seven Trees**, and **In Strict Confidence**. **Cleen** and **X Marks The Pedwalk** will follow in early 98. Oddly enough, their only Off Beat license lately has been the new **Front Line** stuff, as most of Off Beat's licenses are currently with **Pandragon**, but now **Haujobb** are going direct on Metropolis for future material. In addition, they're forming a strong collaboration with **SubConscious** for many Cevin Key projects, they've picked up the new **Evils Toy** from **Eraser**, the new **Snog** from **IMMC** / **Quality**, the live **Swamp Terrorists** disc from **Sub/Mission**, and most of the **Ikön** material from **Apollyon**. They've also re-instated their collaboration with **Candyland** for **Project Pitchfork**, plus worked out deals with **Tatra** for **Apolytga Berzerk**, with **AV/Trinity** for **Die Form**, and of course, the one with **Beton Kopi Media** for **Wumpscut**, including the entire standard issue back catalogue.

ARTIST	TITLE	LABEL	FORMAT
Ravenous	No Retreat And No Surrender	Zoth Ommog	CD
Re/Act	From Above Comes Sleep	Hypnobeat	MCD
Re/Act	The Reason, The Understanding & Time	Hypnobeat	CD
Reclaim	Crazy Minds	Glaenost	MCD
Regenerator	Soulseeker	Synthetic Symphony	CD
Remix Wars Strike 4	Covenant vs. Apocrypha Berzerk	Off Beat	MCD
Remix Wars Strike 5	Individual Totem vs. Velvet Acid Christ	Off Beat	MCD
Restricted Area	Elle Respire	Stroke	MCD
RIQU	Pops	Kk / Invisible	CD
Ritlin	TBC	Invisible	CD
Romantic Vision	Build Me A Life	Cyberware	MCD
S.P.O.C.K	Assignment: Earth	SSC / Hot Stuff	PLP
S.P.O.C.K	Earth Orbit: Live	Sub-Space Comm.	CD
Sabotage Q.C.Q.C.?	Puppet Master	Spin / EMI	CD
Saft	Superstjarna	Eternity	MCD
Saft	Underbar	Eternity	MCD
Saints Of Eden	The Other Side	Oblivion	CD
Scom	Whine	Kk / Invisible	CD
Scott, Dave	Pompeli	Soundbuster	CD
Second Skin	Choir Invisible	Euphoria	CD
Seelenkrank	Engelsschrei	Maschinenwelt	CD
Sequential	Autumn Songs	Synthphony	CD
Seven Trees	Embracing The Unknown	Zoth Ommog / Metropolis	CD
Shades Of Grey	The Longest Day	Synthphony	CD
Shadow Dance	Temple	Cyberware	MCD
Sheep On Drugs	Never Mind The Methadone	Invisible	MCD
Sielwolf	V - Remixes	Kk	MCD
Sigillum S	Tidal Surface Tension	Old Europa Café	CD
Skalpell	TBC	Malignant	CD
Skinny Puppy	Back & Forth 5/6	SubConscious	2CD
Skinny Puppy	TBC (Remixes)	SubConscious	CD
Slave Unit	Fuse	COP Int'l	CD
Sleep Chamber	Sirkus	Daft	CD
Sleepwalk	Immortal Disease	Rising Records	MCD
Slug	TBC	Accelerating Blue Fish	CD
Snog	Buy Me... I'll Change Your Life	IMCC / Quality / Metropolis	CD
Snog	Hooray!	IMCC / Quality / Metropolis	MCD
Snog	Make The Little Flowers Grow	IMCC / Quality	MCD
Social Interiors	Traces Of Mercury	Extreme	CD
Society Burning	Tactiq	Re-Constriction	CD
Soil & Eclipse	Necromancy	COP Int'l	CD
Soil Bleeds Black, ... The	March Of The Infidels	Draenor	CD
Soma	Stygian Vistas	Extreme	MCD
Sonar	Dislocated	Daft / Ant-Zen	10"
Sonic Perfection	Amplitude	Jara	CD
Spahn Ranch	Architecture: Beta	Cleopatra / Out Of Line	CD
Spahn Ranch	Retrofit	Cleopatra / Out Of Line	CD
Spatter Squall	Suspiria	Khazad-Dûm	MCD
Split	Ain Soph / Sigillum S	Old Europa Café	LP
Split	Brume / Vrischika	Old Europa Café	CD
Split	Digital Blood / Thee Hyphen	Boredom	CD
Split	Jugend Staat / Imperative Reaction	Possessive Blindfold	CD
Spooky	Synthetic Fury	Asphodel	MCD
Starfish Pool	Dante's Carnival	Silver USA	CD
Starfish Pool	Remixed	Silver	CD
Starfish Pool	TBC	Silver USA	CD
Statemachine	Negative Feedback	October P	MCD
STG	Collection	Bodybag	CD
Stin Scatzer	TBC	COde / Possessive Blindfold	CD
Stromkern	Flicker Like A Candle	KODEX / Suhshia Light	MCD
Substanz T	Essential Trance Mixes	Apocalyptic Vision / Trinity	MCD
Suicide Commando	Construct - Destruct	Off Beat / Electric Death Trip	CD
Suicide Commando	Contamination	Off Beat / Electric Death Trip	CD
Suicide Commando	ReConstruction	Off Beat	Box
Sunshine Blind	TBC (Remixes)	Energy	CD
Swamp Terrorists	Backslapper	SubMission / Metropolis	CD
Swamp Terrorists	Five In Japan (Live)	SubMission / Metropolis	CD
Talla 2XLC	Is Anybody Out There	Urban / Motor	MCD
Tar Ceremony	Resin	Simulacra	CD
Teargarden, The	TBC	SubConscious	CD
Technogod	2000 Below Zero	Hypnobeat	CD
Telepherique	V=s/t	Ant-Zen	CD
Terminal Choice	TBC	Cyberware	CD
Terminal Choice	Totes Fleish (Remixes)	Cyberware	MCD
Test Dept.	Tactics For Evolution	Invisible	CD
Test Dept.	The Enigma Of Dr. Dee	Invisible	MCD
THC	When I Sleep	Intelligent	12"
THD	Under A Static Sky	Pendragon	CD
THD	Wattz Your Program?	Pendragon	CD
Theatre Of Loneliness	Trishina	Dion Fortune	CD
Thee Hyphen	Organique	Boredom	CD

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hot stuff picture disc club

The famous Swedish distribution service Hot Stuff has initiated a monthly series of picture disc LP's from some huge acts, like S.P.O.C.K, *Elegant Machinery*, *Leather Strip*, *Mesh*, *And One* and others. So far, only the S.P.O.C.K and *Elegant Machinery* issues have been released, and neither contain new material, but they are strictly limited to 200 copies each, and will surely be highly sought-after collectors items. There has been no word yet as to what the material from the other acts will be, but with such a wonderful format and extremely limited numbers, it almost doesn't matter. Note that "subscribing" to the service is highly recommended for those interested, as only only a few copies will be available to non-subscribers. The subscriptions are for 4 consecutive monthly LP's, and you can't pick and choose. Contact Hot Stuff for details.



21st circuitry's loop



America's premiere coldwave label, 21st Circuitry, have unveiled Quantum Loop. Not just a "division" of 21st Circuitry, Quantum Loop is being treated as an entirely separate label, exploring new dimensions of ambient sound. The first release is the compilation *Dark Techno One/Nine-Nine*, which beautifully displays the direction the label will be heading. Released concurrently with this are the debuts album from the long awaited *Haujobb / Forma Tadre* collaboration NEWT, and the Bay Area ambient artist R.U.O.K.? Soon to follow is the debut from *Waiting For God techno* side-project *Hemisphere*, and we can only imagine what else!

RANDOM NEWS

mental project ever attempted in this scene, Extreme will release a 50 (fifty) CD box set from Japanese noise god *Merzbow* in 1998, as part of Extreme's 10 year anniversary celebration. The collection spans nearly 20 years of work, and will include 20 (yes, twenty) unreleased full-length albums, as well as a 100+ page book, a CD-ROM, posters, a T-shirt. It is limited to 1000 copies, and costs approximately US\$ 500. This is not a joke. ***

Morgue Mechanism (the artist formerly known as *Morgue*) has signed worldwide with Off Beat, and re-released their second album, *Sweet Apology Of Death*. *** After the successful *Noisex* U.S. Infemo tour, and of course many shows throughout Europe, Rill has released the new LP from his live supergroup formation *Andaxion* on Ant-Zen, as well as a new *DKF* LP, split with one of his new projects, *Thorax*. Rill has also announced the title of the next *Noisex* album! *** MIA Floridians *Non-Aggression Pact* should finally have their new album, *Broadcast Quality Belligerence*, out by early May on Re-Constriction, with a new vocalist! *** Canadian legends *Numb* are finally back after a long silence with their fifth full-length studio album, *Blood Meridian*, on Kk in Europe Metropolis in the US, preceded by the *Blind* maxi. *** California's ever-prolific *Ora Music* has released a brilliant international CD compilation called *Sonologie 1*, with plans for several other very interesting comps in the works. ***

After one album on Synthetic Symphony, the German duo *Orange Sector* are back home on Zoth Ommog. *** Bavarian progressive industrial project *P.A.L.* has released his new album, *M@rix*, on Ant-Zen, as well as a limited 7" on Hands Records, and a collection of material from 1994 on Dark Vinyl. *** *Placebo Effect's* long-awaited new album, *Shatter*, might see the light of day soon. *** After a long silence, our schizophrenic pals *Plastic Noise Experience* return with a new album on Kk. *** The long-promised album, *Your Pain, Our Gain*, from Swedish EBM-turned-crossover gods *Pouppée Fabrikk* should finally be out soon on Energy Records. *** SF-based dark electro label *Possessive Blindfold* have many new releases planned, including a new *Holocaust Theory* album and side-projects from both members, plus a remix war maxi from California

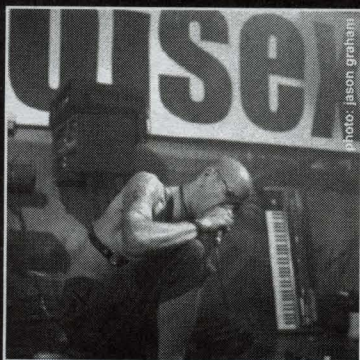
c.o.p. announces "the federation"

The brilliant COP International label has announced plans for a new Europe-only sub-division called *The Federation* ("The Fed", for short). The first release will be the debut from a new *Battery* project called *Ivoux*, which will also be released in the US under the primary COP label. News is scarce at this point, but *The Fed* is also distributing 21st Circuitry's *Scar Tissue* in Europe, and hopefully, since it is only a European venture, they will continue to issue the Fed releases on COP in the US. In other COP news, The founding member of the late, great American progressive crossover band *Under The Noise* (who later changed their name to *Urania*), Ric Nigel, has parted company with his former band mates, and is now flying solo with his new project *Imbue*. The debut album is expected any time now, on COP Int'l, and *Urania* will venture elsewhere. Also

out on the COP label are excellent debut albums from *Pulse Legion* and *Soil & Eclipse*, the incredible new *Index* album, and two new compilations. One of the compilations is the second volume of their "classics" collections, this time with a slightly "younger" approach, featuring bands like *X Marks The Pedwalk*, *Battery*, *YelworC*, and *Wumpscut*; next to dinosaurs like *Nitzer Ebb*, *A Split Second*, and *Die Krupps*. The other compilation is the new COP label sampler, which previews new bands like *Imbue*, *Ivoux*, and *Finally God*, next to COP's already established roster!!

ant-zen live action one

The headline reads, "when industrial meets intelligent techno," and it seems that is precisely the rendezvous that will take place on the 21st of March, when **Noisax**, **P.A.L.**, **Imminent Starvation**, **Synapscape**, **Sonar**, **Hypnoskull**, and **Frames A Second** all share a stage at Theatrum Mechelen in Belgium. They're promoting this date like crazy, and we've received dozens of emails and faxes about it. Perhaps it's time for a road trip. If we don't make it there, we'll certainly be among the minority. This is sure to be a legendary (and psychotic) event! Make reservations in advance by calling **32 (0) 51 486636, or email: the.invitation@innet.be.



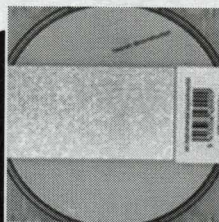
RAOUL REVERE | NOISAX U.S. INFERNO, 1997

RANDOM NEWS

electro acts **Jugend Staad** and **Imperative Reaction**, not to mention CD re-releases of several of Johan Van Roy's C-Code Products, and a new **Pierpoint** side-project! *** Veteran Dutch trance act **Psychick Warriors Of Gale** have allegedly broken up. *** Germany's sleaziest duo, **Psychopomps** return with a new album on Zoth Ommog, now with many a hint of their old electro sound. *** The next two battles in Off Beat's **Remix Wars** have been officially announced. **Covenant** square off against **Apolygma Berzerk**, and **Individual Totem** face **Velvet Acid Christ**. *** Extraterrestrial synthpop darlings **S.P.O.C.K** have a live album out on their own SubSpace Communications label. *** The new **Sabotage O.C.C.C.?** album will again be produced by F242, but they have left Spin Records. They band has also compiling a sampler of female-fronted electronic acts for release with help from some large corporations! *** Mild-mannered electro-terrorist **Dave Scott** has finally inked a record deal, with the up-and-coming German label Soundbust. *** Rumor has it that the great Swiss band **Sleepwalk** has broken up. However, they have re-issued their debut maxi CD, again on their own Rising Records, and the **Skalpel** offshoot has signed with the US label Malignant. *** The **Dive / Hypnoskull** collaboration **Sonar** already strikes back with a new 10" release on Ant-Zen. *** PA-based IDM greats **THD** will finally resurface this year with their new album and maxi on Pendragon Records. The wait has been almost unbearable. *** **Trinam Records**, the label that put New Jersey on the electro-map, is back in full force after a long silence, with new releases by **Division #9**, **Android Lust**, **God's Girlfriend**, and **The Aggression**, and more on the way. *** The great German industrial psychos **Winterkälte** finally has their first full CD on the way. It will be issued both as a regular CD and a 3 LP set, as well as box editions of both formats! *** In a silly promotion gimmick, someone started the tall tale that **wumpcut** was writing material for the latest Alien film. Obviously, as with the similar **Haujobb** rumor last time, this is not true. But, the new **W** remix album is out, as well as a new Mental Ulcer Forges release by **Oma Thule** collaborator **B-ton-K**, and the title of the next **W** album has been announced. *** And that's all until next time! Stay wired. Ash Nazz? ***

ARTIST	TITLE	LABEL	FORMAT
Think About Mutation	Reflect It	Motor Music	MCD
Think About Mutation	Virus	Motor Music	CD
Transformantra	Liquor Mart	Respect Wax	12"
Transformantra	Transformantra	Silver USA	CD
Transmutator	Funky Disco	Hypnotic / Cleopatra	12"
Transmutator	Take Over	Hypnotic / Cleopatra	CD
Tribes Of Neurt	Rebegin	Invisible	CD
Trylok	Never Give Up	Zoth Ommog	MCD
Unit 187	Stillborn	21st Circuitry / Off Beat	MCD
Unit Moebius	Work	Kk	CD
U-Tek	Goldene Zeit 1989-1993	Zoth Ommog	CD
V.A.	Structures Of Emptiness II	Boredom	CD
Various Artist	The Cave II	Hands	CD
Various Artists	14 Years Of Electronic Challenge Vol. II	COP Int'l	CD
Various Artists	21st Circuitry Shox II	21st Circuitry	CD
Various Artists	Absolute Supper Vol. 1	Cold Meat Industry	CD
Various Artists	Ant-hology	Ant-Zen	2CD
Various Artists	Awake The Machines	Out Of Line / SubMission	2CD
Various Artists	Blackout	None Of The Above	CD
Various Artists	Body Rapture Vol. 6	Zoth Ommog	2CD
Various Artists	Bodyhorst's Pop Show	Zoth Ommog / Bodystyler	CD
Various Artists	Coldwave Breaks Vol. 2	21st Circuitry	CD
Various Artists	Collection Of Biological Waste	Alien	MC
Various Artists	Conterintelligence SubProject 1	Dion Fortune / Culture Shock	CD
Various Artists	Cyber-Punk Fiction	Re-Constriction	CD
Various Artists	Dark Techno One/Nine-Nine	Quantum Loop	CD
Various Artists	Devo Tribute	Vuz	CD
Various Artists	Dion Fortune Sampler Vol. V	Dion Fortune	CD
Various Artists	Drug Test 3	Invisible	CD
Various Artists	Electro Terrorist	Opcion Sónica	CD
Various Artists	Electrocity 10	Ausfahrt	CD
Various Artists	Electropolis	Metropolis	CD
Various Artists	Electrosphere	Crete De La Crete	CD
Various Artists	Exoskeleton Vol. 1	Possessive Blindfold	CD
Various Artists	Fiber One	Fiber	CD
Various Artists	Five Years Of Electronic Tears	Cyberware	CD
Various Artists	Futronic Structures v2	DSBP	CD
Various Artists	Hyperium New Classics	Hyperium	CD
Various Artists	Infiltrate And Corrupt	COP Int'l	CD
Various Artists	Intel-ligent Inside	Off Beat	CD
Various Artists	Japanese Noise Manifesto	Old Europa Café	4x10"
Various Artists	Krafty Move	Side-Line / Energy	CD
Various Artists	Maschinenwelt Compilation II	Maschinenwelt	CD
Various Artists	Melt 2	Cyberware	CD
Various Artists	Minimal States v0.1	Silver USA	CD
Various Artists	Natural Born Techno Vol. 6	Kk	CD
Various Artists	Newer Wave Vol. 2	21st Circuitry	CD
Various Artists	No Sense Of Time	Ras Dva	4CD
Various Artists	Nod's Tackle Box O' Fun	Re-Constriction	CD
Various Artists	Noise Reduction II	Invisible	CD
Various Artists	O-Files III	Off Beat	CD
Various Artists	Orkus Collection	Orkus	CD
Various Artists	Outer Space Communications v. 4.01	Disturbance / MH	CD
Various Artists	Planet Germany	Stranger's Thoughts	CD
Various Artists	Position Chrome	Chrome	CD
Various Artists	Release Your Mind Vol. 2	Release / Relapse	3CD
Various Artists	Something For Your Mind	Zoth Ommog	CD / Box
Various Artists	Sonics Everywhere	Invisible	CD
Various Artists	Sonologie 1	OralMusic	CD
Various Artists	SubConscious Vol. 2	SubConscious	CD
Various Artists	Sub-Electronic	BetaForm / MH	CD
Various Artists	The Glory Of Destruction	Catastrophe	CD
Various Artists	The History Files Vol. 1	Zoth Ommog	CD
Various Artists	Trance Culture	Horizon / Hypnotic	CD
Various Artists	TV Terror: Felching A Dead Horse	Re-Constriction	2CD
Various Artists	Tyranny Off The Beat Vol. IV	Off Beat	2CD
Various Artists	Undercover Vol. 4	Subterranean	2CD
Various Artists	United Synthpop Of America	Symphony	CD
Various Artists	Untitled (Ten)	Extreme	2CD
Various Artists	Young Female Innovators	Sony / Sabotage Concept	CD
Various Artists	Calling Ov The Dead	Off Beat / Pendragon	CD
Various Artists	Desiprime	Re-Constriction	CD
Various Artists	Structures Of Destruction	Hands	CD/3LP
Various Artists	Boeses Junges Fleisch	Beton Kopf Media / Metropolis	CD
Various Artists	Born Again	Beton Kopf Media / Metropolis	MCD
Various Artists	Drawback	Zoth Ommog / Metropolis	CD
Various Artists	Xingu Hill	Kk	CD
Various Artists	Yamo	Hypnotic	CD
Various Artists	Yasnaia	Ant-Zen	7"
Various Artists	Young Gods, The	PIAS / Interscope	CD
Various Artists	Zoar	Point Music	CD

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the young gods, deconstructed

It's been nearly 3 years since the last **Young Gods** album, and while there's no definite word on a new **Young Gods** release, per se, the brilliant Swiss trio has finally released the disc that was supposed to be offered as a bonus their last album, *Only Heaven*. It is a collection of incredible ambient reworks from that album, plus a good amount of instrumental soundscapes, released under the name **Heaven Deconstruction** on Play It Again Sam in Europe and on Mutant Sound System / Paradigm in the US. Also out on those labels is the first solo work from **Young Gods** samplemeister Al Comet since 1991's *Europ Pirat Tour*. The new album is simply entitled *Comet*, and is as epic of a work as **Heaven Deconstruction**. This is the stuff legends are made of.

Electric trip

EDT

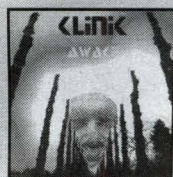


1998 winter/spring releases:

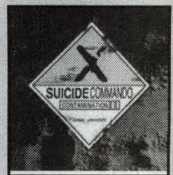
aghost view . carcinopest
 suicide commando . contamination
 featuring 3 bonus tracks
 klinik . awake
 featuring 1 bonus track
 coming soon:
 pain konsept . development through destruction



edt 4



edt 3



edt 2



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p a i n . k ö n s e p t

operative. sage.

Oren, please give us a little background on Pain Könsépt.

Pain Könsépt was created a year and a half ago as an outlet for my emotions and writing. Over the past year and a half I have released one official demo tape, and since then grown in leaps and bounds musically. I try to create diverse music for exploring new dimensions of mind and body.

Right now, you're out in the boon docks of Colorado recording your debut album, with Bryan Erickson of Velvet Acid Christ manning the production controls. How is it going?

It's going brilliantly. This album is definitely the true sound of Pain Könsépt. For so long I have been plagued with bad production on good songs. Now I finally am able to realize the full potential of my songs. As far as Bryan goes, his talented engineering and musical additions to a couple of tracks have turned out even better than I expected.

There's been a lot of rumors and speculation about who will be releasing the album. You've had numerous offers, but as far as I know, nothing is certain. Have you made any decisions?

It looks like EDT Records will be handling the US release. As far as Europe and the rest of the world go, I am still in heavy talks with the record companies who have made offers. A decision will be reached soon.

Do you have a title for it yet?

Yes. Development Through Destruction.

PBR's Exoskeleton sampler just came out, and Pain Könsépt's track "Progressive Decay" is on it.

People are already telling me that the response to your track is tremendous.

Can you tell us a bit about it? Will this track be on the album?

This track was written a couple of months ago and recorded at a studio in New York City. I am not thrilled with the production quality of it, but I am quite happy with the track, musically. This track will be on the album, but with better production. "Progressive Decay" is about my disgust with liars and deceivers from all walks of life in our world.

And presented here on our sampler is your track "Charge Intercept (Intercepted by VAC)". Can you comment on that as well?

Charge Intercept was one of the first songs I wrote as Pain Könsépt. Unfortunately, due to limitations, this track was never able to realize its optimal sound. Bryan and I went through the track and fixed it up.

Pain Könsépt, especially the early demo material, is very harsh, dark, and rather minimal, and there are several new American bands working in a similar style. This has been a tried and true tradition in certain parts of Europe since the early days of Klinik, Insekt, Die Form, etc, but until recently, there's been little or no recognition of it in the US. Do you think it's the beginning of some sort of "movement", or just a few random coincidences?

The sound of Pain Könsépt is harsh and dark, but I would not call it minimal. The debut album contains a strong variety of musical styles and synth / sample / percussion work. The reason the early Pain Könsépt material was so minimal was due to my limitations, equipment-wise. As far as a movement is concerned, I am not really aware of it. I just write music to satisfy myself, and hope others enjoy it.

You've only played one show so far, opening for Noisex in Philadelphia, and there were some unusual circumstances, to say the least. Are you planning on a tour, or at least some random performances?

Yes the Noisex tour was unusual! It was due to the fact that I had none of my material at hand for the show. Everyone wanted me to play anyway, so I wrote a 1/2 hour power noise set the night before the show. The material for that show was cool, considering the restrictions. It was a good learning experience. Thanks to Raoul for helping me out on stage. I will tour sometime in the future.

What does the future hold for Pain Könsépt?

Right now I am finishing my sophomore year at NYU. As far as music, Development Through Destruction will be released early this year, and I will see from there.

I'm quite sure the world will be seeing a lot of Pain Könsépt in the very near future, but for now, is there anything else you'd like to say?

Thank you to everyone who has supported me up to this point. When they hear the album, I hope they will be as pleased as I am. ☒

photo: Jason Graham

p a i n . k ö n s e p t

As our regular readers know, Pain Könsépt is none other than Culture Shock co-editor Oren Schmidt. But, don't think for a moment that that's the only reason this interview is here. Hell, the sheer number of requests for Pain Könsépt to appear on one of our samplers would be enough to warrant doing a feature on the band. But even that isn't the reason. The reason is the fact that his music is world class. The numerous labels that have been trying to sign Pain Könsépt over the past year agree, and I think you will, too.

AGHAST VIEW

The new Aghast View album, *Carcinopest*, has now been finished for an entire year, and it is finally scheduled for release in early 1997 by Electric Death Trip. Of course, there were a lot of complications with Cri Du Chat closing down. What would you like the fans to know about the long delay?

Fabricio Viscardi: Well, first of all... delays suck... *Carcinopest* is finished since January 97 and it should have been released in March of that year. With Cri Du Chat closing down, we were without any kind of support to get the CD out. Fortunately we signed with EDT Records, who now will have it out, hopefully by the time you all are reading these lines. But we want everybody to know that it's a one year old recording. Nevertheless, it still gives EBM freaks a huge dose of pleasure and pain...

Denis Rudge: We started working on *Carcinopest* in the beginning of 95. It was supposed to be an album for the end of that year, but since we were not sure about any label etc, we kind of stopped working on it (that was the time when Biopsy started their album). Then we just worked with some remixing and some other stuff. But then we had a new deal with Cri Du Chat, to release *Vapor Eyes* and *Carcinopest*, but it's all fucked up and I don't know exactly what happened...

We got a taste of the new album on the album-length maxi, *Vapor Eyes*, and through some samplers. But these all show some very diverse styles. "Fade Out - No Doubt Rmx" even has lots of guitar samples, much like a Biopsy track! Can we expect as much diversity on *Carcinopest*?

Fabricio: Well, more or less... the album is 90% EBM in its electro form.

Denis: It's basically hardcore electronics. We already used sampled guitars on tracks like "Collateral Effects" (Chemical Storm), which came prior to Biopsy. "Fade Fuck" (the original version of "Fade Out") is actually from 95, too.

Fabricio: Yes, you can expect some tracks like this also.

Denis: There's only two tracks with guitars on this album, and they're actually two versions of the same song.

There are 4 permanent members of Aghast View, and it seems that all of your roles change from track to track. And now 2 of them (Denis & Rodolfo) are living thousands of miles away, in the USA. This seems like a very strange way of writing!! How does it work out, and what effect does this chaotic band structure have on the music?

Fabricio: We finished the album in January 97, and then the guys moved to usa...

Denis: The only Aghast works done since we've been gone are the remixes for In Strict Confidence and the track "Neurotic". They were done only by Guilherme and Fabricio, since I haven't got any equipment here yet. But we are going back to Brazil in May, so I guess the next works will be us all again...

Fabricio: Yes, we will start a new CD only when they return.

All of your lyrics deal with some very serious subjects. Especially, *Carcinopest* is something of a concept album. Can you expand on the themes of *Carcinopest*?

Fabricio: *Carcinopest* is a concept name, as *Nitrovisceral* was. *Carcinopest* is an allusion to what we (as mankind) represent to earth (as an organism...) pure and devastating metastatic cancer.

Denis: For my part, I wrote some quite personal lyrics in this album. Usually I'm triggered by a specific situation, but I write something more general over it. Basically what I try to express through my lyrics is just how I feel about things. I'm not trying to convince or change people, although I would like them to know what I think, and would be glad if what I write is worth something to somebody.

Do the lyrics and lyrical content effect the music?

Fabricio: Yeah, the music and the lyrics evolve together, like a symbiosis. We always try to get things straight and clear on what we think.

Fabricio, the new Biopsy album, *Cervix State Sequences*, also seems to have a concept, and again deals

with very serious themes. Can you explain to us the "Cervix State"?

Fabricio: The Cervix State is an imaginable state created by the lack of confidence and respect that you have in a relationship between a man and a woman... It deals with sex, betrayal, delusion and if you are not able to control this "state", it will lead you to disease and suffering... or death.

The album quite a fucking smasher!! It seems to be more diverse than the debut, *Nervate*, was. Was this intentional? What influenced this progression?

Fabricio: Well, I don't know if we can call it more diverse... it's for sure more dancefloor oriented and we explored more into vocal effects and arrangements... You know, we capture the influences that we like, such bands as :wumpscut: / Swamp Terrorists / Front Line Assembly / Delerium and others, mix it in our minds, and compose in our own way.

And we finally get to hear your New Order coverversion of "Fine Time". Why this track?

Fabricio: We did it for the New Order tribute CD, and we thought the cover was interesting enough to enter our album... so why not??

Now of course, we have the obligatory remix question, especially since you've just finished some for IN STRICT CONFIDENCE. Are there any others that you're working on, or any band in particular that you would like to work with?

Fabricio: Well, remixing has always been a pleasure for us! We really love to remix other bands and exchanging stuff for remixing! We finished 3 remixes for In Strict Confidence; expect to see these next year in a remix album they are planning... We will probably remix a new :wumpscut: track as well for the next year. We are also exchanging remixes with the Germans of Sabotage Q.C.Q.C. We remixed the Swiss band Swamp Terrorists. We remixed also two American bands: Manhole Vortex and Diver! We remixed a Brazilian band called Front Runner and we expect to be doing more remixes for other bands soon!!! So, if any band is interested, get in touch!!!! We expect to keep on working with these bands, and also with new ones. We would love to (who wouldn't?) exchange remixes with FLA, Numb, Download...

Denis: We expect some collaborations with other people, too, but nothing sure yet. We may do something with Das Ich in the near future, and maybe some collaborations with some people from other music styles. There are a lot of electro bands I would like to work with, but I would also like to work on some hardcore or rap bands, so that you could really see a big difference in the songs.

Your remixes for :wumpscut: have especially become very popular. What do you think of :wumpscut:'s remix of AV's "Vaporize"?

Fabricio: Oh!!! The "Vaporize :wumpscut: Remix" is excellent!!! We were very glad to be remixed by Rudy. He is an excellent artist, and also an excellent person! Rudy included this remix in his last CD release, *Born Again*, and it's also on our last maxi, *Vapor Eyes*.

Ultimately, what is the most important idea that you are trying to convey to your audience?

Denis: I think it's all these things about truth and it's effects. You know, the way people hate truth, without realizing it. This fact is obvious as you see all the alternative means we have to avoid reality, like drugs, religion, tv, blah, blah... The fact is, all these things are basically things that take you away from reality, and give you some kind of comfort or pleasure, being that, mostly, a reason to live. Even though every person has their own view of the world, there's an absolute reality, and as long as the "relative realities" diverge from this absolute reality, there will always be these inconsequent egotistical conflicts which do nothing but stagnate mankind. I believe that, even living one's own reality, we have to acknowledge the true facts in order to evolve. Fabricio: But, in Aghast View and Biopsy, we do not try to tell the audience anything as an absolute truth. We vomit some ideas based in some situations, and let the crowd play a role on understanding it in a way they think is adequate.

Lastly, can you give us some words on the track "Neurotic", presented here on our compilation?

Fabricio: It's an exclusive track. You will not find it on *Carcinopest*. It's very dancefloor oriented, and I hope you enjoy it!!!

Maybe some final words?

Fabricio: Well... thanxx a lot for this opportunity. Fans, bands, labels, people, magazines, promoters, whatever, please get in touch with us! We would love to tour the USA and Europe... Promoters, give us a chance! All the best to everybody who is reading this, and long live electro!!!

Denis: We must all hang together, or assuredly we shall hang separately. -B.F. X

Nearly 4 years have elapsed since Aghast View's first album, *Nitrovisceral*, was released on the late, great Brazilian Cri Du Chat Disques. A lot has happened since then. They've released 2 smashing maxis, made countless compilation appearances, introduced the intense Biopsy side project, and reached a new level of stardom by remixing such huge names as :wumpscut: and Swamp Terrorists, despite the fact that they got screwed by their European partner, Subtronic Records, and were left high and dry when Cri Du Chat collapsed. But, you can't keep a good terrorist down, and it wasn't long before offers were coming in for both AV and for Biopsy. Surprisingly enough, they ended up with two American labels: Aghast View settled down with Electric Death Trip, and Biopsy planted new roots with DSBP, and for once, it's Europe that's left waiting, as the licensing deals are in the works. Recently, Aghasterrorists Fabricio Viscardi and the currently Stateside Denis Rudge took a few moments to speak with us.



BEWARE THE ANTS

Let's start by giving the readers a brief history of your musical career. You released "Re-Active" as the first 7" vinyl on Ant-Zen (Act 10). Was this your very first production?

Indeed the 7" EP Re-Active was my first solo-release. After several compilation tracks, I chose the small vinyl format for my first release. The track "Laphroaigh" was made only with two analogue instruments - highly distorted analogue rhythms. This recording was banned on a non-digital medium, like in the early 80s. The second track of this record, "Inhomogen", includes mainly samples which were made at railway stations.

We've seen many of your compilation appearances as SALT; more than enough for a full album, I think, showing a variety of styles. Why have you not produced a dedicated SALT release since the very first 7"?

Combining all the tracks I've made for compilations I easily could release a full-time CD. But I think the tracks are very different, and I would prefer a more homogeneous combination. Together with a friend, I also run the project Nimoy. We also released a 7" on ant-zen - special package with russian gas mask. This project is much noisier than Salt. The Nimoy EP is titled The Spark, and here we audiolized our view of electricity - and this is really harsh. The first time you hear this, it blows you away with this wall of noise, but after hearing the tracks several times, you can mention several structures. Indeed, it was recorded on a digital 8 track recorder. Free your energy to get the full access.

Tell us a bit about your way of working. Do you have your own studio? What sort of instruments do you use? Do you see electronic instruments like samplers and signal processors as necessary tools?

I enjoy working with different kinds of electronic instruments. Old analogue equipment is perfect for rough sounds - especially the filter & trigger functions supplies you with endless sounds. For example, the 808 drum-machine powers superbly fat analogue bass sounds - combined with distorted toms & claps you can program a solid basic in the mood of Esplendor Geométrico. Another favourite is the MS-20 synth with its very characteristic sounds & filter-functions. The only thing is, it has no midi and you have to remember your adjustments (waveform, filter, trigger...). a sampler is definitely the most complex & important instrument, which gives you the ability using an endless amount of sounds (depending only on the memory-size). But the future are definitely virtual sound processors & samplers. I also will use this technology.

You've also collaborated with many different people, from MSBR to PINEAL GLAND to NOISEX to P-A-L, and even brought in guest vocalists for SALT tracks. Is this just because of the closeness of the Ant-Zen family, or are there other reasons? Do you prefer working with other people, or alone?

Surely it's the closeness of the Ant-Zen family, and I really enjoy working with other people, too. The female words on the track "inhomogen" are spoken by Majuko Hino from the Japanese noise band C.C.C.C. at the departure after their European tour in 1994. We supported them live with our project Nimoy in France and Germany and became close friends. Together with my friend Axel from Pineal Gland Zirbeldrüse, we performed several live shows (as P.G.Z. & Salt). It's much easier when two people control the machines on stage, and it's also more enjoyable. For the first concerts we made different 7"s, which were given as free ticket to the audience. I also finished a collaboration album with the Japanese ambient artist Aube. I made several basic recordings from only the noises of fire. It's really amazing which different sounds you get from a single source like fire: ultra-deep drowning to high frequency clicks. Aube reformatted and arranged this material into a brilliant ambient collage - he did an unbelievable work. To be released in 1998 on Ant-Zen.

Obviously, you are a dedicated power-noise fanatic. What influences you to create this type of music?

Everything influences our handling. Setting priorities and filtering the information overload is a must in this age. Anyway, I'm really open to different kinds of music. My favourites are definitely like the releases on Ant-Zen: industrial, power noise, ambient, technoid rhythms.... electronic music.

How does your music tie into your other artistic outlets, like photography and graphic arts?

It's like one of our concepts of our label Ant-Zen: a release is the combination of audio & visual art. Both parts have to be well executed to reflect your imagination. Industrial design is the basic for my layout, graphics, photography and product design - making the invisible visible, and confront with details. I really honour the design work of Neville Brody, Lewis Blackwell and the Tomato Group... and it's just the same with the music - only another media.

Why do you think there is such a concentration of industrial music in certain areas of the world, while it is practically non-existent in other areas?

The interest in different kinds of art is surely depending on geographical and social aspects. Industrial music is no exception for sure. The best way to explain are Monte Cazzaza's famous words "industrial music for industrial people"...

Do you think there is a common philosophy among industrial noise artists, perhaps rooted in the same rebellious philosophies as the likes of Monte Cazzaza, NON, SPK? Or maybe the ideas have changed over the years? Or maybe there is no common thread?

It's changed, of course. "Industrial music" started long before the late 70's revolution of electronic music. Noises not music. Noises not made for entertainment. Bands like TG, NON, SPK, and Monte Cazzaza formed the rebellious philosophy "industrial music". It was Monte Cazzaza who gave the name for this kind of music. The people were absolutely shocked about this antimusic and provoking art - they never had this experience before. Nowadays, 20 years later, that industrial movement still roots in this idea, but the expression can't be the same, because now it's the next generation... And it's hardly possible to shock and confront people in that way - it works differently. Maybe the information overload has killed our perception. Now, artists often confront with selected information to make you think about it for your own - not depending on the topic. Also historically, we had more than one industrial revolution in our societies - but the spirit of the first one still exists.

Many of the early pioneers of industrial music that are still working today are producing very different, and in a sense, much more commercial music. What do you think of the progression of artists like Cabaret Voltaire or the members of Throbbing Gristle?

The acts of the early pioneers of industrial music are done - unmoveable documents. For myself, their work today is mostly totally different, and shall not be seen in the same light of the past. These are new projects. The most impressive and interesting project here is Coil. For myself, Coil is definitely one of the most innovative bands for experimental music - their sound escorted all my activities. I only hope that they can solve all their problems... and I'm thrilled to hear their new albums. BTW: Peter Christopherson is also directing videos and commercials... some few bands he worked for are Coil, Marc Almond, Erasure, Front 242, Diamanda Galás, Ministry, Nine Inch Nails, Robert Plant, Rage Against the Machine, Sepultura... my respect for him. The new projects for Richard H. Kirk of Cabaret Voltaire are not my cup of tea - nothing really innovative. Very interesting is also the musical evolution of Graeme Revell's work (SPK). SPK released industrial classics like the albums Leichenschrei and Auto Da Fe, ambient albums.... and today he's producing soundtracks for films (like "From Dusk Till Dawn"). For myself it's less a question of commercial music.

What would you say to someone who says that industrial music is dead; that it has outlived its usefulness?

The king is dead, long live the king...

Can you give us some final words?

Beware the Ants. ☒

operative. sed.



Manipulation: Conscious and intended influence on human beings without their knowledge and against their will. Desire turns into greed, which elimi-

nates any reason, ties the souls and makes them obsessed with the strong longing for satisfaction. It's merely a question of personal consciousness;

how much manipulation an individual allows to be practiced on her/himself. The fight against manipulation takes place inside the own self.

Synapscape have started their fight against manipulation through ordinary music styles. They always exploit the unexpected. Synapscape

utilize an incredibly vast spectrum of noises and structures, waxing layer upon layer of gritty texture, spacey effects, and absolutely gripping

rhythm; electronic industrial music which varies from dark drones and powerful electronic rhythms up to ambient soundscapes that show you

the structures of your inner mind. Structured patterns change with obscure soundscapes, and sometimes you hear a voice which seems to come

from outer space.

"Reality is an illusion because your illusion is a possible kind of reality -

just discover what it means." Such was the description for their first record, with a warning that their sound will infect your body and

invade your mind - you will never be the same. Well, some survived their infectious outputs without serious damage, but now these guys present

us their second CD *Rage* which again includes an extremely high addiction factor. Let's find out how the guys handle this serious responsibility:



synapscape

First of all, please introduce each member of the band, how did you get together and when did you start making music?
We never meet each other!

I know you guys are involved in a couple of other projects like M.O.A.T.A.-Omen, Ars Moriendi, Asche/Morgenstern, etc. Can you tell us more about them?
M.O.A.T.A.-Omen was a side project of Philipp with the singer of Ars, Sven Pusge. They had two releases: "Ash-Nazg" on the Xerosma compilation and four tracks on the Oktagon LP compilation. Anyway this project ran aground due to less contact with each other. Ars Moriendi was Philipp's former band consisting of Sven Asche, Morgenstern, and himself. They began as a kind of post-punk band in '89. After the development to industrial, ambient music they had several releases on Fich-Art till 1991. Their final documents were released on Ant-Zen, the 7" in 1995 and *Memorandum, The Final Document* (CD & vinyl) in 1997. Asche, Morgenstern, Rorschach, Garden, and others are also involved in a project called Templegardens. They were and will be released on Ant-Zen, too. Besides, Asche appears on stage with Synapscape, playing additional drums and synths.

I saw a gig of Asche in France two years ago. The live show was extremely impressive, especially the video performance at the beginning. Really breathtaking. Who produces the videos? Would you consider this more as a multimedia project?

Please pose this question directly to Asche, because it's his solo project. But anyway, it's a nice question because in '98 we will play a gig in France too, supporting him in the second part of his performance with half an hour of Synapscape tracks. But to return to your question, Asche does everything himself, including the videos.

Your second CD, *Rage*, offers a wicked, compact sound variety: structured chaos from the depths of the brain. What inspires you? How has the music evolved in comparison to your first CD?
We think everything, from our daily surroundings to our inner thoughts, inspires our consciousness with no intellectual approach. Synapscape is our way of working out personal impressions and rituals. Perhaps you can call it a kind of self-therapy! Our possibilities are enlarged due to increased minds and more equipment. The biggest difference between the two CD's is that the first one is a summer album, the second a winter album.

You've done many gigs recently, how would you describe them and what were your best live-experiences?
Some of them were intensive and brilliant, like our concert in Munich. Others were funny, like in Bielefeld/Paderborn, and some were strange and not that good. We need a good PA, good personnel, and very much time for a soundcheck. Also, we prefer good catering and a nice location. Then nothing can go wrong.

A question to Tim, do you get any stimulating effect when you put your head in a copy machine like you did for the cover of *Rage*?
Yes, definitely!

You are signed to Ant-Zen. Are things running well there? Do you have contact with other acts on the label?

Stefan and Micha Alt are a brilliant team. They support us in every way they are able to. They are very open-minded and we would call them good friends. Ant-Zen is a kind of industrial family, keeping the network alive. As a result of this, we know P.A.L., Noisex, Imminent Starvation, and Sonar, and would consider them also as friends.

How about remixes for other bands? I heard you're working on a remix project with other acts like P.A.L. or Imminent Starvation?
Doing remixes is a nice challenge, because you have to understand the substance of the track and to realize it with your own styles and techniques. Our first result in this domain will be a split remix 10" with Imminent Starvation, and a remix of P.A.L.'s "Cyber Junkyard". Although we like doing remixes, we prefer to produce and evolve Synapscape.

Your first thoughts on the following few subjects, please:

Faith: Philipp: The basic item. Tim: Should be basis of every relationship.

Television: Philipp: A misused medium. Tim: Fantasy killer (the drug of the nation).
wumpscap: Tim: What?

Germany: Philipp: A nice place for living, but nothing more. Tim: Many germs don't infect!

Drugs: Both: Handle with care!

Technology: Philipp: Kind and murderous. Tim: Isn't that a new style of drum & bass?

Aliens: Philipp: As real as everything. Tim: You exposed us!

What are your future plans?

Producing Synapscape - at least six albums (smiley), also performing live, and... in the States, if we have enough money.

Name us some of your favorite records.

Tim: Alien Sex Fiend: *Curse*, Bauhaus: *Burning From The Inside*, Big Black: *Racer X*, David Bowie: *Low*, Butthole Surfers: *Double Live*, Einstürzende Neubauten: *Kollaps*.
Philipp: S.P.K., Lichenschrei, Depeche Mode: *Ultravox & Some Great Reward*, Lustmord: *Paradise Disowned*, T.A.G.C.: *Test Jones*, Front 242: *Geography*, Cabaret Voltaire: *Megaphones*, Vidna Obmana: *Shadowing In Sorrows*, etc., etc.....

Any final comments?

RAGE HARD III X

reality is an illusion

An introduction really isn't necessary. KMFDM are one of the highest profile bands in this scene. The ultimate purveyors of camp and self-propaganda, they are adored by millions and despised by nearly as many. The surprisingly mild-mannered Geman En Esch took a few moments to speak with us during their recent North American tour.

kmfdm

How is the tour going?

It's going pretty well, I'm quite satisfied. We'll be finishing up in L.A. in a couple of weeks, then after that onto Europe in March and April and then to Japan.

Do you prefer American audiences over Europeans?

Yes, Americans participate, they show more whether they like it or not, Europeans are more laid back, more passive.

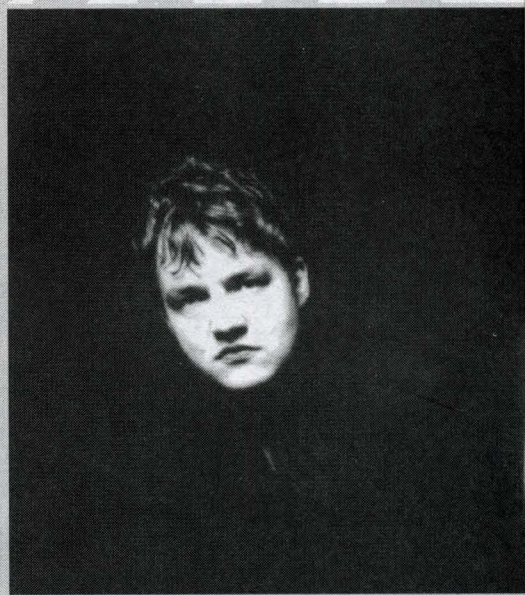
So you are living in New York now?

Yes.

What do you think of the whole New York scene?

Well, I don't know everything, but I like to live there. I have certain friends with small industrial bands. I'm a little old fashion, but you know it's kinda fun. There are supposedly a lot of musicians around, but there really aren't many. It's a little more difficult to rehearse there. Nobody has any rehearsal space.

Care to give us a brief history of KMFDM, up to the point where you signed with Wax Trax?



operative. ryan.

Well, I got together with Sascha in 1984. I moved from Frankfurt to Hamburg, and moved into an apartment where he lived. He was looking for a drummer for his project "Missing Foundations", which was headed by Peter Missing. Peter was from NY, but in Hamburg looking for musicians. I joined as the drummer. It lasted for about three months or so. After that we started doing P-Funk parties, which entailed playing six "themes" each lasting 30 minutes, with the whole show lasting three hours. As a drummer, I just tried to stay steady and find the groove. Shortly after that we met Raymond Watts. We would get together in his basement, which eventually resulted in the first KMFD record, *What do you know....*. Then we got together with Adrian Sherwood, who mixed some of our material for the second record. By the third record, we were playing little clubs in Europe, then in '89 we were invited to go to America on tour opening for Ministry. By then our records were available on Wax Trax. We had a little cult following here (U.S.) and had a good response. Wax Trax signed us in early '90, and you probably know the rest.

KMFD have remained relatively true to their sound throughout the years, what do you think of your old label mates, such as Thrill Kill Kult, who have deviated quite a lot



from that old Wax Trax sound?

We came to Wax Trax, and immediately became an automatic member of this family. Thrill Kill Kult are some of our oldest friends. We would meet with Al Jourgensen on a regular basis, without knowing he was a pop star. Yeah...Wax Trax was really exciting back then, and it still is now, of course with different bands.

What do you think of the whole electronica thing?

I'm glad people finally recognized it, or should I say, I'm glad the industry came to recognize it. Of course, we've been working with machines for a long time, since '85, and we've kinda stayed the same. Even if we have added techno elements, we've always wanted to create real song behind it all. What I really like is drum 'n' bass, and a lot of hardcore techno from Germany.

Any favorites?

Atari Teenage Riot are kinda fun, they actually opened up for KMFD about two years ago, over in Germany.

What kind of music did you grow up listening to?

My father liked Ray Charles, my mother would play Louis Armstrong, they were quite a big influence without me really knowing it. When I was a teenager, I would listen to "glam rock"...T.Rex and Alice Cooper. Other influences included some reggae, George Clinton...also Frank Zappa, then of course a lot of new wave.

What do you think of MTV?

Sascha has mentioned a number of times that MTV doesn't treat us well. We've had a lot of problems with censorship, but then they would turn around and use part of our video for their "House of Style" trailer, and apparently they can do that. I think of them as a pop music TV station, but on the other hand I like to see shows like "Amp".

What is the official line up for KMFD these days, now with all the guest musicians?

It is still the three of us, of course we've worked with a few guests for the most recent record. Abby Travis, from L.A., is the only female vocalist on the record, as well as playing certain bass line. Tim Skold sings on "Anarchy", and Ogre on "Torture". Raymond Watts sings on two tracks, but was mainly on board as a composer.

Is there any meaning behind the title of the new album?

It goes back to an old idea, we actually wanted to call ourselves those five symbols, the symbols themselves were a curse in a comic book.

Are you still involved with Pigface?

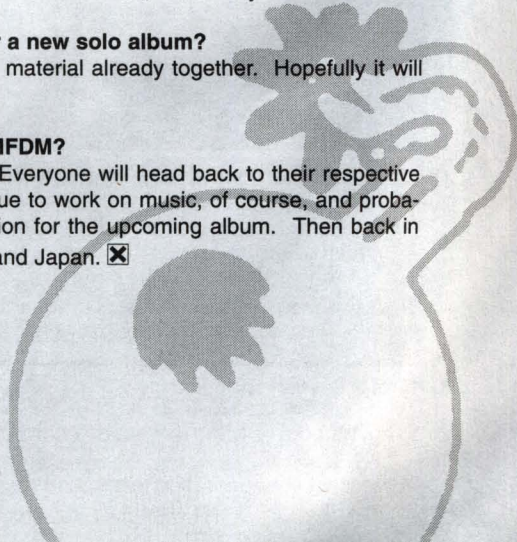
Not at the moment. I had several disagreements with the label...politics. I was asked to go on tour and record, but I had other stuff to do. The years that I've worked with Pigface have been wonderful, I must say.

Any plans for a new solo album?

Yeah, I have a lot of material already together. Hopefully it will be done by summer.

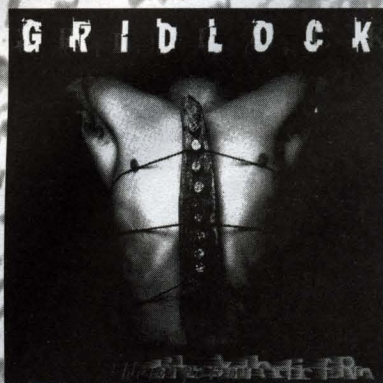
What is next for KMFD?

We'll finish the tour. Everyone will head back to their respective homes. We'll continue to work on music, of course, and probably start pre-production for the upcoming album. Then back in studio after Europe and Japan. ☒





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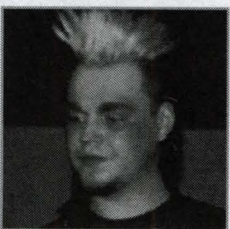
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Ingo, could you please inform us as to who are the members and assistants in the band, and a little background history?

The members of kAlte fArben are Daniel Galka, Luwo Guhveleg, and me. Daniel Plays the live drums, Luwo adds some keys, and I'm the singer. It's not as easy as it seems to the audience. After each show, we try to improve our live setup, but it's hard to present a really good gig - especially if the band wants to get in contact with the audience; wants to involve the crowd in a kind of conversation or interaction. The band was founded in 1992 or 93 by me. I'm not sure about the exact date, because I forgot when the first finished song was recorded. After the production of the first demo tape and the initiated contact to Bruno Kramm's Danse Macabre label, I had to find some guys for the following first shows. So I asked Luwo first, who's one of my best friends, if he could imagine performing a live show with me. It worked from the very first moment. After the second or third show, I asked Daniel to play the e-drums, and he was very happy about that. I think the most important thing in a band is the necessity of being friends.

Where did you come to the decision to start an electronic music project and what were the motivating factors in doing so?

Well, I was fascinated by synthesizers. In 1984, I read the first advertisements of some analogue synths, but of course I had no money to buy one. Then, one happy Xmas day, I got an electronic organ, and I started to play this terribly boring instrument in a music school. That wasn't funny. I broke up with this torture after two years, and I continued dreaming of sound-shaping electronic instruments. The I was old enough to start working, and after a year, I bought my first synthesizer. Of course, I fell in love with 61 keys, and I think this love is still one of the most important parts of my life. My motivation was totally awakened by using a Commodore 64 computer and composing my first self-made music. The reason of starting kAlte fArben was this strange desire to combine unusual sounds and more grooving rhythms. It took a long time to improve the sound into the style kAlte fArben offers the audience today. And I have to tell you something essential: the american industrial sound is a kind of living sound! Some people like the cold European sequencer disaster, but after I produced "Trust", my passion for hacking a keyboard was over. Now I understand that music is one of the most powerful ways to express your feelings. No feeling = no music! That's something nobody should forget!

Even though you're no longer signed to Danse Macabre, it appears that you still work closely with Bruno Kramm (Danse Macabre / Das Ich). Does he have any idea input in kAlte fArben when you record at his studio there in Bayreuth?

Bruno and I are very good friends, and now we are partners in managing the studio. We have a lot of common ideas, in fact, of our musical tastes. But when I'm working on a new song, and when Bruno does so, we try to avoid influencing each other. We are both interested in the other's work, but we have our different ideas and imaginations of composing a song or creating new sounds, and that is very good. If I have some production questions - I mean, in the technical aspect - I got to Bruno, because he's got a huge knowledge of recording, mixing, and so on. Now, after I've finished my studies, I have to catch up on lost time to learn my new job, but I assure you that I will go on my own way.

Was the decision yours to compile tracks from both releases for the US version titled *Trust in Opium* on Pendragon?

No. One day, Stefan (Herwig) phoned me and asked what I would think about a compilation of the first two albums. I agreed, and asked him what songs are possible choices, and what title would be ideal for this compilation album. After discussing everything, I just want to make a note that I had chosen other tracks. But, it wasn't my decision.

***Opium* is quite different in comparison to *Trust*, going from a very noisy, chaotic, "industrial" sound to a more psychedelic and accessible sound. Would you agree? What ideas did you have when approaching the recording of *Opium*?**

Indeed, I agree, and I'm very happy about your classification of the music's expression. I think it displays the facts I mentioned earlier: I have feelings - sometimes very strong feelings - and I want to transform my thoughts, to result in music combined with lyrics combined with the subject I want to express. Another reason is my constantly growing friendship with acoustic instruments. I like to use guitars, if the kind of aggression or frustration I wish to express can only be realized with the screaming, pumping, sawing sound of a guitar. I think it is an art to combine electronic and acoustic sounds and instruments in the right way. Today, we have possibilities in production and recording that musicians of the early 80's never imagined - so use your technology! Use your mind and all your power to get in touch with the kinds of feelings you get composing music in that way. The sound of kAlte fArben is just one of hundreds of sounds created by seriously interested musicians.

I have caught glimpses of some hard to find live video footage of kAlte fArben, and even a video for "Brain's Strained" on Tape-TV. Is there more of this footage, or perhaps any chance of releasing an actual kAlte fArben video? I would like to see other releases, too. There's enough material that delivers many ideas for some spacy clips. The problem is always the budget. You know, kAlte fArben is a really small act, especially here in Germany. We sound too unusual - or too usual...

I don't know. Almost nobody likes to dance to our music, be we don't like to use the boring four-to-the-floor theme, either. I heard that the audience in the States is more open-minded too groovy stuff. I hope it is so! Please just feel the music, and stop counting the beats while you're dancing! But back to your question: I don't know... I hope that one day there'll be a second clip for a better song.

On the topic of drugs, why did you choose to title the album "*Opium*"? What are your views on legalization of drugs and their use in the scene over there in Germany?

Kinda delicious question! I mean, it's a question of your own personality. Some people are not prepared for taking drugs. That's the moment in which they abuse themselves. Other people are able to control themselves. Another difference is what happens to people after taking drugs. Some will get aggressive; others will get deeply depressed. It's really difficult to explain my view in only a few words. For me, I know that I sometimes like the experience of smoking some grass, but only at the right time! When I have nothing important to do, and I have something on my mind to think about. I don't like to be "stoned", if you know what I mean! Nothing is more boring than hanging around and thinking about nothing! The idea of legalization is just as difficult to describe as my own views. And as for the drug use in the scene... I don't know! I spend all of my spare time with my best friends - and I don't have much spare time!

After the label Danse Macabre ceased, you found a new home with Off Beat. Did you shop around, or did you sign directly to them? Has this helped with getting the band notoriety?

After Bruno's decision, we both had the idea to ask Off Beat if they wanted to release the *Opium* album. They did, and everything was all right. Now I can say that they're very engaged in doing the necessary work - and more! I like Stefan and Thorsten very much, and we're phoning very often. They know I like to be treated honestly, and I, too, am honest. It is so helpful in discussing problems and making decisions.

The vocals on the album *Opium* are at times louder and more pronounced than on *Trust*. Is this a new approach towards vocals for you, and what direction do you think the band is taking on the new material now being worked on?

I don't know what will happen on the following releases. I just know there will be a change. These days, we have a little problem with the new kAlte fArben material. Off Beat says it sounds too commercial; more than before like NIN, Filter, and bands of that kind. I say that the problem is with the first time I wrote some songs. You can hear elements of kAlte fArben - and you can hear vocals, guitars, electronics, and melodies! I don't think that the new material would sound too unusual for kAlte fArben. That's the kind of progress that an open-minded label should accept. Originally, on the new *Tyranny Off the Beat* sampler, there was supposed to be a new track called "Better Dreams". Now, there's a remix of "Gotcha!" from New Mind on it, because of a very confusing decision of Stefan. "Better Dreams" was written to be an exclusive song. On one hand, I "wasted" my time to write a new song, and on the other hand, I have to earn money to survive. So I think you can imagine why I was a little bit angry... But, never mind! We discussed the whole thing, and now everything is clear. I have no intention to leave Off Beat, but I said it in the direct way: I won't change my way of making music, and if it is too commercial, then there are other possibilities of releasing such music.

Had there been any projects or bands prior to kAlte fArben? Can you tell us about your current projects?

I have two projects besides kAlte fArben. At the moment I just want to say something about one of them, called wuZnolZ. It's more a kind of danceable, ambient stuff - sometimes faster, sometimes mid- or lower-tempo. I work on it with a friend of mine, Andy Raabe. He has the same musical tastes. He sometimes works as a DJ, and he's got cool ideas. We'll try to get a deal with it. Daniel's got a new project, too. He works together with Jörg Hüttner, and they are producing some cool EBM songs. The name of their project is Skorbut, and I think you will like their stuff.

Who would you say motivates or inspires you and what bands do you believe to be an influence in your work?

I don't like to be influenced by anything else but my own dreams and musical ideas. I'm inspired after I finish reading a book or visiting an exhibition or something like that, and also after listening to classical music like Mahler Ligeti, Holst, or Mussorgsky. Of course, I still like to listen to Skinny Puppy, NIN, and Filter, but if you want to hear that I'm still influenced by their music, I have to say that I don't think so. But I think you have to decide for yourself after the third release of kAlte fArben. But you also have to know that I don't care about the opinion of some people who think they are the only people owning the knowledge of how to make perfect music!

Lastly, can you tell us what the possibilities are of fans getting a hold of the *Ghastly Gait* cassette?

A very good question. I suggest that you forget about it! I think it was a cool tape, recorded at a time that I felt really bad. But know I assure you that most of us have learned a lot about life and tolerance. It's not important to listen to the *Ghastly Gait* tape...

exciting
taste
exploding
senses

kAlte fArben

A L I E N A T T A C K

The origin of S.P.O.C.K has become the stuff of legends among your fans, but for general information purposes please tell us how the present line-up came to be.

Android: Weeha! That's a long story and I guess you can read most of it on the official S.P.O.C.K website, but OK to cut a long story short, we started out almost ten years ago as a birthday gift for ex-member Cybernoid. It wasn't meant to be an ongoing mission but just a single occasion. However, requests for appearances were made so we did some shows here and there. Time went by, record deals were set up, more and more shows were played. Cybernoid was blown to pieces and was replaced by Plasteroid. Quite recently the songwriter and live keyboard player, Cpt. Eddie B. Kirk, left the band for other duties and was replaced by the mysterious Crull-E, an innovator of sounds!

On Assignment: *Earth*, the band came across with a more straightforward mature sound that nevertheless retained its usual colorful charm. Were the more playful elements of your previous releases purposely left out or was this something that subconsciously happened?

Android: In the early years we didn't "know" how to make music so we produced somewhat unorganized but still catchy pop tunes. Now we have developed in a natural way (every artist says that) so the sound could be considered more mature (we do get older). Whenever we make a new record we try to do new stuff and work in different ways than before. We don't want to make a copy of an old album, so maybe it's a combination of purposely and subconsciously left outs. In a way, we never really think about what we're doing; we just do it - as long as we like it and still feel that "this is S.P.O.C.K".

Beginning with perhaps the track "The Stormtrooper" from *A Piece of the Action* and continuing with "E.T. Phone Home" from the latest release, we have seen S.P.O.C.K using other sci-fi influences for its music. Has the band chosen to go beyond the *Star Trek* universe for its inspiration?

Android: We do love *Star Trek*, especially the original series! I'd accept any trivia challenge any time if someone doesn't believe me! Some might say we just want a piece of the *Star Trek* profits, but that's wrong! *Star Trek* is really small in Sweden and there's no money to be made doing *Trek* related things in Sweden. We are true Trekkies and we love that universe. However, there are so many other universes out there like the *X-Files*, *Star Wars*, *Space 1999*, and the many *Star Trek* spin-offs that inspire both my lyrics and me. However, if you analyze the lyrics you can see that there aren't that many rip-offs, but simply references to different series! There are two reasons for that: 1. I like to use my imagination for writing my own stories and 2. Paramount Television. Sometimes the lyrics even involve stories that occur on *Earth* everyday, but add a "Space" or an "Astro" to the title (see "Astrogirl") and it becomes a sci-fi story. Other examples are "Not Human" (*X-Files*, Duane Barry) and "Spooky" (*DS9*, *The Trills/Dax*).

The band's departure from Energy Rekords, although ancient news now, at first took some by surprise. Countless theories and rumors surfaced among the fans. Would you care to comment on your decision to go independent on your own label?

Android: Our contract with Energy ran out so they offered us a new one. However, we thought Energy was operating worse and worse, and we felt we couldn't develop together with them. We also couldn't think of any other label good or willingly enough to work with us. However, our good friend and manager, Fredrik Rundqvist (currently working for Mute Sweden), had a lot of connections and good ideas and also felt that we could do a similar, and probably even better, job ourselves! With that said and done, at a meeting at a restaurant June 6, 1996, we decided to form SubSpace Communications! Originally, S.P.O.C.K was to be the only band on the label, as we didn't want to sign a lot of bands and then do nothing for them. We were the guinea pig for SSC! But things are working fine so there will be some more acts on our label in the near future.

operative. surge.

Anyway, we're satisfied with what we've done for ourselves with the label. We're working more professionally than ever before and the future looks bright for S.P.O.C.K.

It is reported that the S.P.O.C.K phenomenon has spread beyond the boundaries of traditional European electro strongholds to countries like Italy and Hungary. What has the experience of playing in traditionally uncharted territories been like?

Android:

Hungary?! I didn't know that! I know that *Elegant Machinery* has been there but not S.P.O.C.K. The uncharted territories we've been playing in is Italy, Austria, Switzerland, Finland and Denmark. I guess the experience we've got is better driving of our rental bus... No, well, it's interesting to play in front of totally new audience. It's more of a challenge where we really have to prove that we're something to count on (e.g.: this year we did two shows in Italy; some 1300 miles driving - our warp engine was out of order). The first one was in Rome where hardly nobody showed up. Later on I was told that it wasn't our fault as the one-month-festival was a total disaster anyway! The second show was really in the middle of nowhere in northern Italy, where no tourist bus will ever take you. With Rome in mind our expectations were down to zero, but when entering the stage there was a huge crowd of Trekkers among the "normal" guests! People seemed to enjoy it (even though nobody was going wild, but what the heck, they've never seen us before). After the show there was a terrible noise outside the dressing room when one security guy entered and asked us to come out. Outside stood all the Trekkers, saluting us like they salute the actors at conventions in the States!! That was great! It seemed as we'd convinced them without them ever hearing us before! Fabulous! Regarding success or not, when playing in front of new people it's always a good experience. And everybody has to start somewhere!

Please tell us the process by which S.P.O.C.K creates their music and the ideas involved.

Android: So far Cpt Eddie B Kirk has written some music and then given it to me, maybe along with some topic idea, a phrase or some keywords for the lyrics. Then I've made some pre-production with the music and finally written an adventure for the song (but first I've been watching a few episodes of some TV-show!). Then we all get together, discuss what's good and bad and finally off to the studio to record the stuff (when we have enough songs). For the future, we don't really know. There will some changes but don't worry, there'll be a 4th album!

Sweden is nowadays becoming one of the top exporters of innovative electro bands and it seems new acts are popping up everyday. It's practically a new golden age of Swedish electro. Please comment on the current state of the electro scene in Sweden and your more noteworthy peers. How does S.P.O.C.K place in the scene?

Android: It's true that there are a lot of Swedish electro acts, but I'm sorry to say that the quality differs a lot. But among the bands that I do like are *Elegant Machinery*, *Covenant*, and *Statemachine*. All good, innovative and intelligent music. S.P.O.C.K is the most selling Swedish electro act (cold facts), which feels great but sometimes also is an obstacle! We are now too big for the fanzines and maybe also for some of the electro fans, who think of us as commercial just because we sell some more records! Stupid... We haven't made anything to sell more records, we just do what we wanna do and if that sells more records, well, fine with me! Anyway, then we are too small for the major magazines so they don't write much at all. So, in one way we're in some kind of a no-man's-land, or neutral zone! The majors reject electro pop as being stupid music, so it's really hard for us to reach out. But it's slowly changing, this year we've made numerous national TV-shows, radio things, and some of the major magazines has written about us, so it's getting better and better all the time.

What effect does the band try to convey in their live performances? Fan response to live shows has been astonishing and reportedly there is nothing like a wild S.P.O.C.K concert. What is your typical live set up?

Android: Live-shows are the best! Our basic idea is that we want people to FUN, forgetting all the trouble in the world for an hour, and go home with a smile on their faces and Romulan Ale in their stomachs! We aren't offering any live instrumental experience; if somebody wants that they should go to a blues club (nothing wrong with blues, though). But if somebody just wants to be in a good mood they should see us! A typical live-set is a DAT-recorder (it would be impossible to do all the electronics totally live; see blues club), some old keyboards, an amplifier (new thing in the S.P.O.C.K-shows; makes a great sound when used with a ProOne!), and some other old analogue keyboards for those special space FX!

Are there plans in the works for the next S.P.O.C.K release? Can we expect a different sound or any surprises?

Android: The plans are there, all right, but not the songs. I'd expect the sound to be somewhat different but it will still sound S.P.O.C.K. I want to work more with the material and improve the production. It's the 4th album coming up and I want to sound professional, still with that special glimpse in the eye, but not any Kindergarten sound. Also, I want to develop the meaning of Spock'n'Roll. More, better, action-filled catchy tunes, but still electro pop. Sounds good, now we just have to make it... I hope that the main surprise will be that it's much better than before (but there will ALWAYS be people thinking the old stuff was better... You win some, you loose some).

There have been many setbacks for the planned US tour but it is still going ahead. What are the bands goals for a US tour?

Android: I'd say there are two goals for the US. - So far we've gained our success within the normal music world, just like any other band. I hope that we can become somewhat successful to a "normal" or electro audience in the US. We've never aimed at the *Star Trek* market, even though it's so obvious! We'd love to play at conventions, becoming the musical knights of the *Star Trek* world! Actually, one con would be OK - I'd always wanted to attend one... We'll probably never become a huge success like Madonna, Aqua, Abba or something. But I'm quite satisfied with my life so far. I'm making a living out of this, I'm seeing so many places and faces and I'm having so much fun. So, just going to the US would mean a new challenge, a new kick, making it still fun to go on doing S.P.O.C.K even after ten years!

Any final comments?

Android: Be open-minded, not prejudiced. Keep on trekking! Buy our records, and give us a chance to have a beer with you! X



DIGITAL factor

Can you start off by telling us about the *Countercheck Tour* in September / October, and your recent live dates with *Evils Toy*? Did the tour go well? How did the audience respond to the new material?

Well, the *Countercheck Tour* was really a great success. We had gigs in Germany, Belgium, France and the Netherlands. For us it was especially interesting, to experience the name recognition outside the borders of Germany. In Grenoble the whole crowd was jumping. They knew the lyrics and seemed to have a really good time. They didn't make a difference between new and older material, they seemed to enjoy all songs! In 1996, we toured together through Germany with *Evils Toy*, and last year we just met for 3 gigs. It's always funny to meet them because during the first tour we got to know each other. We phoned a few times over the last year, and so we really enjoyed meeting again.

Countercheck, and the previous *De Facto* collection, introduced some new sides to Digital Factor. Is this a determined idea, to branch out to new sounds, or do you see it as just a logical progression?

Logical progression sounds good! For us it would mean a great deficit to remain on the same level for too long. Especially, *De Facto* shows our variety, we also used some new technologies and sounds. Making music for us has always been a space for expressing our creativity. The CDs are always a sort of summery of what we did musically over the year, so it's naturally for us that they are different. We are influenced by so many different styles of music and I guess that's the reason for what you call logical progression!

Can you describe the progression of Digital Factor since the early demo-tapes, or even since the *F.A.L.L.I.N.G. Down* maxi?

The progression comes out in a lot of different ways. As I told you above, we now use different sounds and technologies than we did in the early days. But somehow the whole working style has become more mature. With a label who stand behind you, it's much easier to come forward. Besides the CDs, I guess we became established as a band with good live qualities, and that's very important for us.

What musical ideas are you dealing with on *Countercheck*? How does using 2 vocalists effect the songwriting process?

More than *Countercheck*, we think *De Facto* is a dance record. For us, *Countercheck* is a "concept album". The lyrics and the sounds harmonize in a way. And two vocalists, on the one hand, mean two more "instruments" on the CD, and on the other hand, a lot more fun performing live.

What subjects are the texts dealing with?

Mhmm... is our English so bad??? If Americans don't understand, who would? The lyrics are influenced by some sort of mystery or science fiction films and books. But some also tell about the good and bad of new technologies or just about what we think of things concerning us.

For those of us who haven't seen it, can you tell us about the videoclip for "X-Raytor"? This was shot during the *Future Sound Of Electro Tour* in 1996, correct? Can you also tell us about that tour?

The video consists of material we shot during the tour I mentioned before. You can see cuts of different gigs, as well as back stage shots. This tour was our first real tour. Before that, we also did a lot of live gigs over the year, but not so many concentrated on a few months. The video, for us, is a summery of what we did at the *Future Sound Of Electro Tour*. We really love seeing the clip because of the nice memories it reminds us of.

Live dates seem to be an important part of the Digital Factor experience. How does playing live effect you and your music?

Performing live means absolute contact to the fans. Their enthusiasm compensates for bad critics in magazines. The Digital Factor music is perfect live music. Even people who normally prefer other sort of music say they like to dance to our songs. That's the kind of "dance music" we make. Sometimes we have long conversation with fans after the performance. And it's really funny to hear that people love exactly the things reviews criticized. The Digital Factor experience is about 30% studio and 70% live performance!

How have the trends in electronic music effected your progression? Songs like "Code 272626" and "Unnecessary Future Horror Visions" certainly seem to have some "techno" influence.

In Germany, we recognize such a thing as techno / industrial crossover. And perhaps this sort of thing also comes out in our material. While we were influenced by the "Belgium school" at the beginning, we now like a lot of British acts (progressive electro dance). But we believe our style of music is absolutely not dead (as some bands always say - well most times bands who used to be successful and recently left a lot of fans!).

What bands did you listen to in your childhood? What was the primary influence for starting Digital Factor?

Since we're 3 people, we have a lot of different bands we listened to. But we all loved bands like Residents, AG Geige, DAF or Kraftwerk. To be honest, the primary influence for starting the band was the political change in 1989! In the GDR we never had the opportunity to buy the equipment, to sing the lyrics we want to, or to perform outside the borders.

Is Nirvana's "Rape Me" the only coverversion you've ever done? Why did you choose this song?

No, it's not the only one we have ever done but it's the only one ever recorded. We also covered Joy Division's "She's lost control" and performed it in the early days. "Rape me" was born as a sort of provoking "gag". Some guys from Dresden wanted to release a compilation of covered Nirvana songs because of the anniversary of Corbain's death. And for two of us studying in Dresden at this time, we also counted as local band. We chose this very song because we don't know a lot of Nirvana songs at all, and this one we knew from the charts. For us, it was funny to be the only band without drums and guitars (and probably without being fans of Nirvana, I guess!). So, we covered it, as we say, "without respect," and the great feedback we get since recording it on the *De Facto* tells us we did well!

Do you have any interest in coming to the USA, or in having your material released here? What comes to mind when you think of America?

What a question! Of course we would love to perform in the USA. Your question concerning out releases in the USA shows us that we still have a problem with the distribution overseas. Metropolis and Cargo USA distribute our CDs in the States. When we think of America a lot of different things come into our minds. Of course, a lot of prejudice I guess (as well as you will have of Europeans!). But seriously, we think that America is the land of contrast. On the one hand: free, tolerant, exclusive, sunny, rich and so on, and on the other hand: slums, murder, prudery, discrimination and things like that.

A bigger live show, a longer production time for the new album, interactive projects and virtual worlds and revolution to be free in communism again!! (Don't take us too seriously!)

operative. *oren.*

Can you tell us of any future plans?

We hope we have brought the band Digital Factor and the guys behind a little bit closer to you. We would really enjoy meeting sometime in the future. Perhaps you could correct our picture of the States? Well, have a great time, be yourself and don't forget to listen to Digital Factor!!!! ☒



400NOR704R1K
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ELECTROSHOCK

Your lineup appears to be evolving. Are there any other full-time "members" now, besides you, Reza?

Reza: Well, kinda, it's a bit weird but basically INERTIA is still based around myself, but I have started to incorporate my long time "live" band members into the writing and recording process. I think this is due to the fact that we sound completely different live, compared to what's on the CDs. And I really wanted to capture some of that "live" sound on our releases. Also we are all into different kinds of music and each person's contribution is unique to themselves, and the mixture of our influences really does create a great effect on our music. Apart from myself, the band now consists of Eddie Tempest (live synths), Alexys B (live percussion), Mark Barrett (guitars) and Ed Luxmoore (occasional live synths).

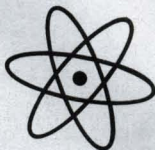
Is it confirmed that you've left CCP? Can you tell us why? Can you possibly shed some light on the subject of CCP's alleged demise, or at least, your involvement with them?

Reza: At the moment, I have no idea what's happening with CCP. As far as I know, they have not gone bust, but I think it was a close call... I believe they are currently in the process of some major re-organization. I can't really comment much more, merely because I don't know myself!!

You've got *Demagnetized / Remagnetized*, an entire remix disc with some very big names, ready and waiting. Can you tell us a bit about this? Do you know when or where might we see it released?

Reza: *Demagnetized/Remagnetized* came about when we started to get remixes done for our single and last album... Other people who were interested in remixing never got a chance to, due to limited space on the CD's... So we figured, why not do a full album dedicated to remixes. Apart from this, we are in contact with quite a few other bands and we were really interested in hearing how these other bands would interpret our material. I am really happy with the way it turned out, because everyone seems to have remixed us in a different style. You know, it's not all EBM or gothic or techno, it's everything inside and outside the industrial barrier. The bands who remixed us are New Mind, Regenerator, Ethos, Das Ich, Julian Beeston (ex-Nitzer Ebb), The House Of Usher, Spahn Ranch, Jonbenet and Leechwoman. At this current moment in time, it will be released around Jan/Feb 1998 by Khazad-Dûm.

Ed (as Ethos, one of the remixers): I can only say that it was great fun and I'm looking forward to the next one.



You toured the U.S. earlier this year with Das Ich. What do you think of our little cesspool? I know it wasn't your first time in the country, but it was probably your first time in many regions.

Alexys: Touring the States was great (besides the fact that I had food poisoning for most of it!). It was the first time for all of us to visit so many neat places. The fans were welcoming and the best part of all was spending so much time with Das Ich. They are the most wonderful people.

Eddie: Unfortunately we didn't get to see much. It was mainly into the venue then into the van, then booking into a motel and so on. Didn't even get a shag. No change there then, Alexys.

Alexys: True, I did get mine regularly every morning.

Das Ich seems like a somewhat unlikely tour partner for you, but you even played some following dates with them throughout Europe, and they did a remix for you. How did this collaboration come about?

Reza: Well, it all came about when both us and Das Ich were going through the motions of being licensed in the States by a relatively new record label. They decided to put both us and Das Ich on tour together in the US to promote our releases. Unfortunately, due to bad organization, both bands decided not to work with this record company in the future. Anyway, despite our setbacks, the tour was incredibly successful and

we became very good friends, especially as we all got on so well together on tour. We just decided to do it again, in Europe and again that was very successful and we had a lot of fun. I asked Bruno if he was interested in contributing a remix to our remix album, and he agreed. We also discussed a bunch of other projects which we would like to do together, but nothing has really come of it yet, basically because we are both busy on recording our new albums, we'll see in the future....

Eddie: It's very rare to get on with another band on both a professional level and a personal level. And I think largely through the amount of shit we had to go through in order to keep the tour going, it was like a test that "someone up there" decided to put us through. We seemed to get together somehow. Das Ich showed an outstanding display of professionalism throughout the whole tour, I'm proud to say that they are our friends.

The remix album focuses almost entirely on material from *Programmed To Respond*, and surely it will reflect the remixers' influences as much as your own, but what sort of stuff are you writing now?

Eddie: Heavy and wild.

Reza: The songs which we have written so far, for the new album, have ended up being very different from each other. I think on a whole we are quite influenced by some drum n bass stuff, which has been creeping into our music lately. Also we are trying to write tracks which are more song based, compared to our previous stuff. I do find the amalgamation of drum n bass and electro / industrial quite interesting though.

Reza, aside from Inertia, you're working on Julian Beeston's "supergroup"-like project, Rivet. What can you tell us about that?

Reza: This project has been on the cards for some time now. It's basically an idea which Julian had, whereby he would be writing the music and we would do the vocals. The members of this project are Julian, myself, Raymond Watts (Pig/KMFDM), Marc Heal (Cubanate) and Jürgen Engler (Die Krupps). Nothing concrete has really happened yet, but I am assured that it will DEFINITELY happen... When? I don't know.

And Alexys, you're working on your own project, Jonbenet. Can you tell us about this?

Alexys: It's just a little something that I've always wanted to do. It has the same influence of Inertia, only it will be leading female vocals...er...um...girl power? I guess the one thing that brought it out of me the most was the C O P I n t ' l c o m p i l a t i o n D i v a X

Machina.

There were so many fantastic female industrial artists on it and it's very inspiring. At the moment, we have a few songs recorded, and we're hoping to press an EP to start. As for the mix on Inertia's new one, I'm not as happy with it as I thought I would be, but the new stuff is starting to pick up.

What is your perspective on the current state of electronic music in the UK? From here, there appear to be hints of a "revival" of UK electro. What impact do you think techno has had on the more "underground" styles, both there and around the world?

Alexys: It's good to know that electro is finally making it's debut in the mainstream. In England right now, electronic is THE thing to listen to and hopefully, it will open a lot of doors for us in the near future.

Ed: Techno and house have had a massive influence on culture and sounds, it's simply inescapable. There's a strong drug culture in the UK, which is different to the US, and naturally if you've got loads of people necking e's, you're going to be looking at a pretty psychedelic soundscape.

Eddie: I don't think that it's so much a revival as a progression. I used to love the early eighties electronic stuff, but HATED the upsurge of acid/techno in the mid eighties onwards. But suddenly I discovered ecstasy (ha,ha). But of late, I have noticed how certain movements like global house and bands like Prodigy are fucking with it all and taking it in different directions. Yeah, I can live with it. I like Inertia a bit too.

What does the future hold for Inertia? Do you plan on coming Stateside again anytime soon?

Definitely. We enjoyed it so much last time, and it was a big success for us. It was nice to discover a fanbase which we never knew we had in the States. We are trying to organize something for this year. It is quite possible that we will rejoin Das Ich again on tour... Anyway, if any clubs / promoters are interested in putting us on, please do get in contact with us, we would love to come back! As I mentioned before, we are recording a new album, which we are hoping will be ready for release around April/May. We hope to tour Europe again soon, too... Oh, and we have a website up and running now. Please visit it.

Was Princess Di assassinated?

Alexys: Most definitely!

Ed: I did hear a rumour that Charlie was involved.

Eddie: Yeah, Charlie AND speed.

Reza: I believe so..

Mark: No, she was intoxicated. ☒

operative. sage.

British phenoms Inertia are creating a sensation worldwide with their refreshing and energetic electro / techno hybrid. We spoke with them briefly during the insanity of their New York appearance on last year's tour with Das Ich, shortly after an all-out brawl cleared out half of the club, and we decided that it would be better to conduct a new interview. So, while back in London, and amidst the confusion and uncertainty of the inevitable demise of Celtic Circle Productions, they granted us a new interview. Enjoy.

i n e r t i a



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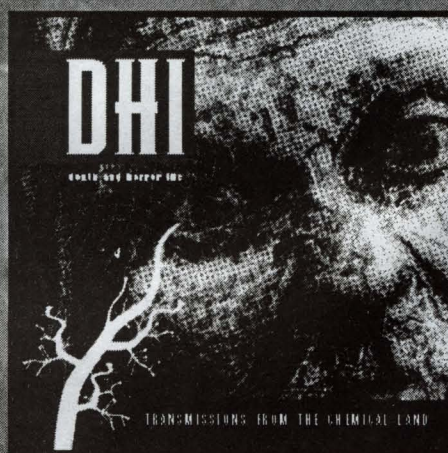
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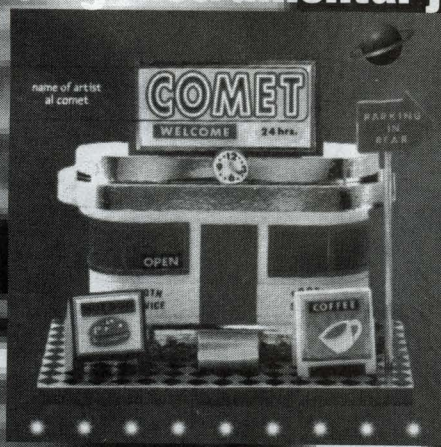
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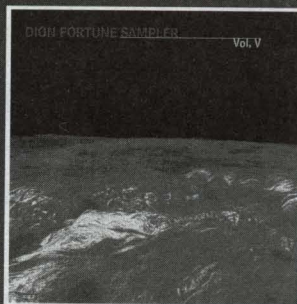


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In 10 words, can you accurately describe Float ?

F: Great tunes with melancholic touch, varied arrangements and groovie rhythms. (That's ten, isn't it?)

Your sound is very reminiscent of New Order, or perhaps the more current Electronic; would you say this is where your greatest influence comes from ?

F: They have meant a lot to us during the years. Nowadays there's a whole lot of other bands too. Our main influence now comes from club music and British pop.

A few of your songs also incorporate the British, alternative-pop guitar sound of the mid/late eighties, as well as some house styled sound. Are there any particular artists from these fields who have greatly influenced you ?

F: There are quite many different bands that have made an impact on us. Among them; Charlatans, Everything But The Girl, Beatles, Leftfield, and mostly Oasis, to name but a few. Even some Swedish groups like; Kent and Ratata spin in our CD players. It's always the harmony or the rhythms that count.

Do you feel that being labeled as "synthpop" justifies your sound ?

F: No, we actually can't see any reason to call our music synthpop. Our music is more a mixture of guitar-pop and dance music. Most music today is made on synthesizers but that doesn't make it synthpop. We don't deny though, that it was synthpop that got us into making music.

Comparing your new album, *Patience*, and single, *I Hate You*, to your past material, is their a

against the tide



difference in your sound from years ago ? Where have you most improved your writing ?

F: We have improved our music in every level. Both the melodies and the arrangements. We have during the latest two or three years, developed our writing to a higher ground. Float gets better each and every day.

Do you think that the new electronic-pop movement will reach the same worldwide popularity as electronic-pop music did back in the eighties ?

F: We believe it will remain being an underground scene. There seems to be no bigger interest among common people. At least not as long as it keeps sounding like old Depeche Mode or Erasure records.

Why is Sweden the world's number one producer of synthpop music ?

F: We don't know, we actually thought that Germany was the number one of synthpop.

Now that Eternity is licensed through Dion Fortune records in Germany, how do you think your sound will be accepted in the electro/industrial dominated sound of the German music market ?

F: We hope for a great reception. We do believe our chances are good. There seems to be a big interest in us.

As your music makes it over to America, what do you predict in your future for the American music scene ?

F: A string of Billboard tops and a huge tour or something...no but seriously, selling records, playing live and making some money. We want to be loved by you Americans for some great tunes.

Of all the comments made about your music, what are the most memorable (or accurate) for you ?

F: One strange memory is when we played live in a Swedish town, and a couple of men screamed, "noch ein mal!" in German, which means, "we want more!" A



Where does It come in, in your overall scheme of activities? It is more than just "a side project of Ivan from Nightmare Lodge", isn't it?

I created It to start new experiments with noises, rhythms and melodies, describing through those elements inner phenomena. This project is younger than Nightmare Lodge, but they are both very important, is very difficult for me imagining to live without them...

It exists since early 1990. Under this name, you've released various tracks on some very famous samplers, plus a chart-topping 12" and a split maxi with Clock DVA, but why but why did It not release an album until 1996?

Until 1996, I created and recorded several tracks and this was very pleasant for me. The line was different from Nightmare Lodge, anyway it was not my intention to set up a new offshoot of myself (even if I appeared as It on *Latex TV Oblivion* compilation in 1992). A few years later, some close friends of mine, listening my sound archive had "forced" me to release an album as It, and *Era Vulgaris* is out including old and new tracks. A kind of anthology...

What was the idea behind the *Era Vulgaris Ncoded* project, employing the remix skills of some of the biggest names across many genres and countries?

The basic idea was to deconstruct my *Era Vulgaris* album, leaving other musicians / programmers completely free to rebuild (or... encode) the original tracks. The most intriguing and exciting way to reach unexpected remixes was to involve artists with really different backgrounds in spite of an homogeneous release.

You've said many times that It is your inner activity. Was it a hard decision for you to let other artists work on such personal expressions of yours? How did you decide which artists you wanted to do this?

If one, two or more people can play and interact with our private organs as genitals, I don't see the reason to leave untouched personal expressions as sound creatures. It's experience. Regarding the choice, five of the nine artists involved are from Minus Habens / Disturbance roster, the others are old friends of mine!

Can you give us a quick idea of your opinions of what each artist produced as a result? Do you have a favourite Ncoding?

It's always hard to describe sounds with words. Anyway, I'm satisfied from the wide spectrum of the result. Regarding favourite versions, I'm sorry but I prefer don't compare different kind of music... Politically correct? Maybe!

What was the reason to release the CD version on another label? I think, this label Materiali Sonori is quite a big label in Italy, correct? Can you give us an idea of this label? Will there be further It releases on Materiali Sonori?

I decided to license *Era Vulgaris Ncoded* to another label bringing It to a wider and different audience. In the last months I started a very good collaboration with the twenty year old label Materiali Sonori. It's a completely independent company with a good worldwide reputation. The owners are also really nice people! At the moment we're just dealing to release the new It CD titled *Cancubia Nocte*.

How do fans of the darker Nightmare Lodge material react to It? Has this reaction changed over the years, as the boundaries slowly disintegrate between musical styles and scenes?

I think that It and Nightmare Lodge have a completely different audience. I can say this because just few orders (from distributors and customers) include both the projects. It's not a problem.

Since most of your music is entirely instrumental, we get a very vivid picture from the music alone, only influenced slightly by the title of a track. How do you decide on names like "Cycloviran", or even "The Measure of a Dog"?

Track atmospheres are deeply influenced from my real experiences. I filter and transform them into sounds as "concrete abstractions". For example, "Cycloviran" is the name of a medical product to combat herpes. I used it some years ago to destroy a little enemy near my mouth. "The Measure of a Dog" is dedicated to my sister's dog. It died falling down from the balcony of a 3rd floor apartment. I composed the track imagining a kind of tomb and its size.

I'm sorry, but we must ask: what is the significance of this deer-like figure on the cover of *Era Vulgaris*??

B. Mazzilli, close friend of mine and great photographer, is creating for me amazing and wonderful artworks. His creations perfectly represent and synthesize my music, where the ingenuity of a child and the wickedness of a monster can live together without any problem...

We purposely did not delve into the realms of your other activities in this interview, because we'd like to keep a veil of mystery for our readers, in anticipation of the extensive profile of your work that we'll be featuring soon. Without revealing any secrets, can you give everyone an idea of what to expect from this?

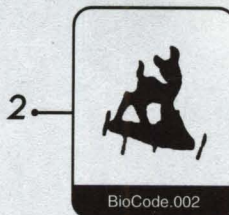
It will be an exciting voyage to go where no label has gone before!

Lastly, what is It?

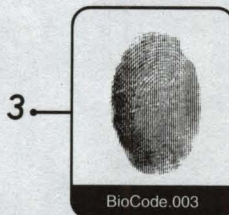
It's one of my recurring feelings... ☒



BioCode 001



BioCode 002



BioCode 003

Reknowned worldwide for his work with Nightmare Lodge and Dive, Ivan Iusco released the solo album *Era Vulgaris* last year, under the name It. The album was nearly 7 years in the making, and from the result, it was well worth the wait. Just recently, It released a milestone remix album entitled *Era Vulgaris Ncoded*, which employed the talents of a diverse gamut of artists ranging from The Black Dog and Lassigue Bendthaus to Lustmord and Dive. Upon first listen, we could wait no longer. In the coming months, we'll be doing extensive coverage of Minus Habens and Disturbance, Ivan's two cult-like record labels, but we had to first answer the question: "What is It?"



RE/Act

the understanding

an interview with Hypnobeat's newest prodigies

Your debut album, has been out for about a month now. How have the public and press responded so far? And the dancefloors?

Oliver: The resonance to the album was very good. In one of Germany's most important independent magazines (Zillo), we got a very good review and also reviews in other magazines were very promising.

Peter: I've heard that "Biophilia" and "Virtual Symmetry" are played in the clubs with much success. Remix versions of these songs will feature the compilations *Body Rapture 8* (Zoth Ommog) and *Electricity 10* (Ausfahrt).

The album seems to deal with very "human" subjects, despite the very "extra-terrestrial" feel of the music, titles, and imagery. Would you say this is true? What other subjects does your music contemplate?

Oliver: In fact all songs deal with the same concept. They tell you stories about life, liberty and the pursuit of happiness far in the future. It deals with life on other planets which are overpopulated, and thus seem to be graves made of concrete for their population ("Off-World Colonies"). Songs like "Biophilia" and "TetraLogic" deal with the feelings these people may have. The songs try to create images shown in movies like "Blade Runner" (shame on me!!!), "Alien", "Stargate", "Event Horizon" and the fucking great X-Files.

What would you like your listeners to get out of listening to RE/Act?

Martin: First of all pleasure! Secondly, that some people may understand the concepts the lyrics are dealing with.

Before RE/Act, you worked under the name Human Factor. Can you tell us about this project? Was anything officially released? Were other people involved?

Martin: Human Factor actually consisted of Oliver and me. Under that name we released a tape called *Biomechanoid Nightmares* (1994) that featured early versions of "Biophilia", "Off-World Colonies" and "Sacred Air" plus eight other songs. Subtronic put one of those songs, called "Buried Eyes" on their label compilation *Sophisticated 2*.

Why the change of name?

Oliver: Later, we signed with Hypnobeat and decided to change the name into RE/Act because of other "Factor" bands like Alien Factor and Digital Factor.

The lyrics on tracks "Biophilia", "Off-World Colonies", and "TetraLogic" are credited as being written in 1994 & 1995, with some additional people. Were these written for RE/Act, or are they from your days of Human Factor?

Oliver: The lyrics on "Biophilia" were actually written for the Human Factor tape by myself and Nils, one of my closest friends. Unfortunately, he died in 1994 - one month after the first Human Factor show, together with Evils Toy. Life is unfair, isn't it? The two other texts I wrote with a classmate called Jörg, the singer of a death metal band called Calvary. He is a very brilliant poet!

RE/Act is already very closely associated with Evils Toy, and in fact you are collaborating in several different ways (production, remixing, lyric writing). How did this collaboration come about, and how much impact are you having on each other's music?

Martin: We met Volker at a club where we all used to go on the weekends. In fact, all people involved in the work of RE/Act, Evils Toy, and Second Decay went to this club, and we all became friends.

Peter: Volker and Andreas helped us with the production of our first album.

Oliver: For his help, I wrote most of the lyrics for Evils Toy's new album, *Illusions*. In a way, they deal with the same concepts as featured on our album.

Peter: We also remixed the song "Feelings" from their first CD, *Human Refuse*, for the Evils Toy Box.

Your press sheet says that you received some "aid" from Andreas Sippel of Second Decay during production, but the credit on the album is very vague. Can you explain this to us? I think you can hear some Second Decay influence, like in "Liquid Species", no?

Martin: I like Second Decay's music, but we are not influenced by it. It took me just one afternoon to program liquid species. Andreas just gave us technical support.

Oliver: And he lent us his Roland VP-330 Vocoder for the vocals on "Virtual Symmetry" and "Central City".

Some other great German acts, like Majestic and Digital Factor, are mentioned in the credits on the album. Does RE/Act have any specific connection to them?

Oliver: I got to know Digital Factor on their tour with Evils Toy in 1996, and we had a great time. Christian Hoppe of Majestic is one of my best friends. At the moment we are working together on electronic listening material, and perhaps, who knows, with him and Dirk Koritnik (the voice of Majestic) on new Majestic material. Christian is one of the best programmers I know and I think that the Majestic album is one of the best electro releases ever!!!

What other music are you currently listening to?

Peter: We like very different styles of music. I prefer Kraftwerk, Lamb, Kissing the Pink, and Phillip Boa. Not very electric, eh?

Martin: I like the Eye Q dancefloor stuff (Hardfloor, Sven Väth, and so on), and bands like Apoptygma Berzerk, And One, or Leathér Strip.

Oliver: At the moment, I prefer the stuff from Warp Records, or Future Sound of London and Orbital. My favourite industrial bands are Mentallo & The Fixer and certainly Skinny Puppy. This mixture of different music creates the sound of RE/Act.

What did you listen to in your childhood? What 1 person, band, or concept would you say has had the biggest impact on RE/Act?

Peter: Actually, my first record I bought was Kissing the Pink's *Naked*. The biggest impact on me had bands like Kraftwerk and The Smiths.

Martin: After listening to fairy-tale tapes, my first contact to music was the Sisters of Mercy, and I think the first Depeche Mode release.

Oliver: When I was 11, I bought the album *Boys Don't Cry* by The Cure. I admired Robert Smith very much. My first electronic influences were Depeche Mode, Clock DVA, and later, Skinny Puppy.

Can you tell us of any future plans, projects, maxis?

Martin: In spring we will play two or three concerts. One together with Funker Vogt and one with Evils Toy. That's for sure.

Peter: In May, we want to release a maxi entitled *From Above Comes Sleep*, featuring four new songs and four remixes by other bands. We just finished a remix of "Virtual Symmetry", and it sounds fucking great! Much better than the original version. ☒

NEWT

NEWT is the long
awaited collaboration
between Haujobb's
Daniel Myer and
Forma Tadre's
Andreas Meier. The
two worked in solitude
for a long time forging
dark, instrumental idm
tracks while, surpris-
ingly enough, they
couldn't find a label
daring enough to
release it. Then along
came the always keen
21st Circuitry, with
plans for a new label
in which the concept
of NEWT fit perfectly.
That label is Quantum
Loop, and -273c is the
album that kicked it
off. Journey with us
now, into the strange
and beautiful world
called NEWT.

Where did you come up with the name NEWT?

Andreas Meyer: It is from the movie Aliens, I had another name for the project and then Daniel presented this name and we then decided that it is more fitting for the music, we identify better with NEWT.

What does it stand for?

Daniel Myer: That you learn soon enough.....ha ha ha.

Was there a special reason to not feature vocals on the NEWT CD?

Daniel: Well, you see, this work started between myself and Andreas back in 1993. The first drafts of the tracks had vocals, of which we both contributed the singing. Both of us then thought, or believed - if this is a better word for it, that the music was the goal or priority. We each have our own outlets for vocals so we saw no need to feature vocals on this NEWT release. Even the new songs we work on for Haujobb have no vocals yet; maybe female singing soon, though. I would have to say that the music is the focus for the NEWT project.

Andreas: Yes, and we just figured out it wasn't necessary. We thought the music could stand for itself. We want the music to speak for itself. We thought vocals wouldn't really add something to the tracks; it would do quite the opposite, as you say, mmmm..., detract. Yes, that's it!

How is the song construction worked out from the start? Did you get together and work or each independently?

Andreas: We mostly worked together. It went through three stages. At first, we worked side by side. Then later on, we knew what we expected, or to say - a goal sound. So at first we worked closely together, then later on we worked separately. We each did two or three tracks on our own then the rest together.

Daniel: As it is more "head music", I find it easier for us if he does maybe 5 or 6 tracks or ideas, then I do the same, and then we get together and finalize things. It is mostly a project in the head.

Are there any plans at all to tour as NEWT, either there or here?

Daniel: I do not think so much as a tour for NEWT, but we would very much like to have Andreas come as FORMA TADRE and accompany us as support for the late summer 1998 tour of USA for Haujobb, which is being planned.

Andreas: I did not really think about that much. In fact, it was only in the last week or so that such a thing was said.

Oh, I thought this idea was around for some time. Is it a chance, then, to possibly perform NEWT material on that tour?

Daniel: That would be nice, but it will have to wait and see. Plans are still in effect here. It's early... but then again, maybe it is not so. Dejan, Andreas, and myself are friends and we all live here in Bielefeld.

Has NEWT done any remixes, that is with each of you contributing to a remix process?

Andreas: There is a NEWT remix on the first Download album, the EP or long player - off hand, I am not sure which. This was done only by Daniel under the NEWT name, however. And there are some remixes of original NEWT tracks, which were not on the release.

How is it that you came to sign to the Quantum Loop sub-label of America's 21st Circuitry? Have you been in contact with label manager Don Blanchard for long now?

Daniel: Maybe a year already, mostly through Andreas, from email and faxes and such.

Andreas: Actually, it was through a lot of email from people in the USA. Those people knew about NEWT, and that we were still looking for a label. We asked them what kind of label there might be interested in something such as NEWT, because it would be hard for us to contact all these labels. 21st Circuitry seems to be a really good choice. Don seems to be a nice guy and has treated us fair. We had a list of labels, and we had heard from various people that Don was fair.

Daniel: We sent him the demo, and he really liked it. He sat on it for a while and then offered us nice terms, so we took it. His was the best offer, and showing most interest in this matters.

Andreas: He liked the music very much. We didn't want to work with a label on the basis that it is associated with Haujobb or Forma Tadre.

So I am to suspect that NEWT has not been released there in Europe yet, and there is no label there for it, either? Why is that?

Daniel: It's very strange or hard to describe to you. It is as if the so-called "industrial" labels did not want to touch it, as they think maybe it is too much techno, and not hard or harsh enough. And then the techno labels say it is too dark, or not too long, or something similar. It is a place in between. It is neither this nor that. Even while we speak on the phone here, Don Blanchard of 21st Circuitry is here in Germany shopping for a label for a European release or license of NEWT.

Andreas, how did you meet Daniel, Dejan and Björn of Haujobb? Were you friends for some time before?

Andreas: There was going to be some club here in Bielefeld - a techno club or industrial club. So, a bunch of people got together to talk about this club; to organize things. A special tape was made for this club, with early versions of Haujobb and Forma Tadre. Well, we met, and then Björn, and he liked the Forma Tadre very much then. So we talked and worked together on ideas and such. Björn is no longer a member of Haujobb, however. This tape was to be a special tape for the club only, it was earliest release of both bands.

So it is only coincidence that you all met, really?

Andreas: Yeah, it was. Daniel and Dejan are not from here. Neither am I. I am here for University, actually. I am just here to study. My courses are in linguistics, literature and philosophy.

Ahh, the perfect blend for an HP Lovecraft fan!

Andreas: Yeah, heh. Yes, I would guess so then. Actually, I am doing my final exam terms on HP Lovecraft, in fact, so the resource to present this should be good for me.

Björn is no longer a member of Haujobb, and he hasn't been for some time, but are you saying that Haujobb is still an active entity? We hear so many rumors! Has there been a label found for release?

Daniel: We are working on new Haujobb tracks even now, finishing up a single and remixes of tracks. That is with Dejan (Samardzik), of course. We are no longer on the German label Off Beat, after the *Matrix* release double. But we have found a new home for Haujobb. The Haujobb releases will come out on Metropolis there in the U.S. Here in Europe, Haujobb is signed to a new small label with only a couple or few bands. It's better this way for us, so that the label can concentrate on Haujobb, so we have not to compete with other bands for attention, such as Front Line Assembly or Download.

Andreas, how is work coming along for Forma Tadre?

Andreas: Well, I am having some technical problems, so there may be a delay. [A new album] should be ready or finished by January or so, with a release date hopefully in April or so. After that, I hope to finish work on a solo project for ambient music.

I have been hearing so many stories of side projects that you are both supposedly involved in. Can you give a brief run down of each, and the plans for them?

Daniel: Whew! Hmmm... let us see. Haujobb, of course. As I said, there's a new label which final negotiations are working out on. NEWT, as you know already. Then there is Cleen, another project of mine, to be released on Zoth Ommog. It's more along the lines of earlier Haujobb and EBM. Then there are some drum 'n' bass projects, such as Dots And Dash, and Myer; the Myer: System 12" being the more difficult drum 'n' bass of those. Cleen will be released in mid January of 1998. Eight tracks of more electro industrial songs.

And Andreas, you have another project.

Andreas: I had a project with a girl, called Eisriesenkoenig. We had been making music for three years. We parted two or three months ago. I am looking for somebody else for to work with. She has found a job and is working very hard there. I am looking someone who has time and is able to work with me on it very much.

That project is to be a classical oriented outlet, what with strings and choral elements, is it not?

Andreas: It is. Well, I believed, there was one problem. I was searching for a electronic orchestral sound, but the software was not right. It is easy to make sounds or harmonies, but when you look at the result, you can tell the final product was not real. So I am looking for someone or real persons who can commit a lot to such a project, working with me. It's very difficult to find such persons. I feel the music should be real sounding, and it can take so much time!

Did any tracks or ideas from Forma Tadre or Haujobb find their way into the NEWT material by chance?

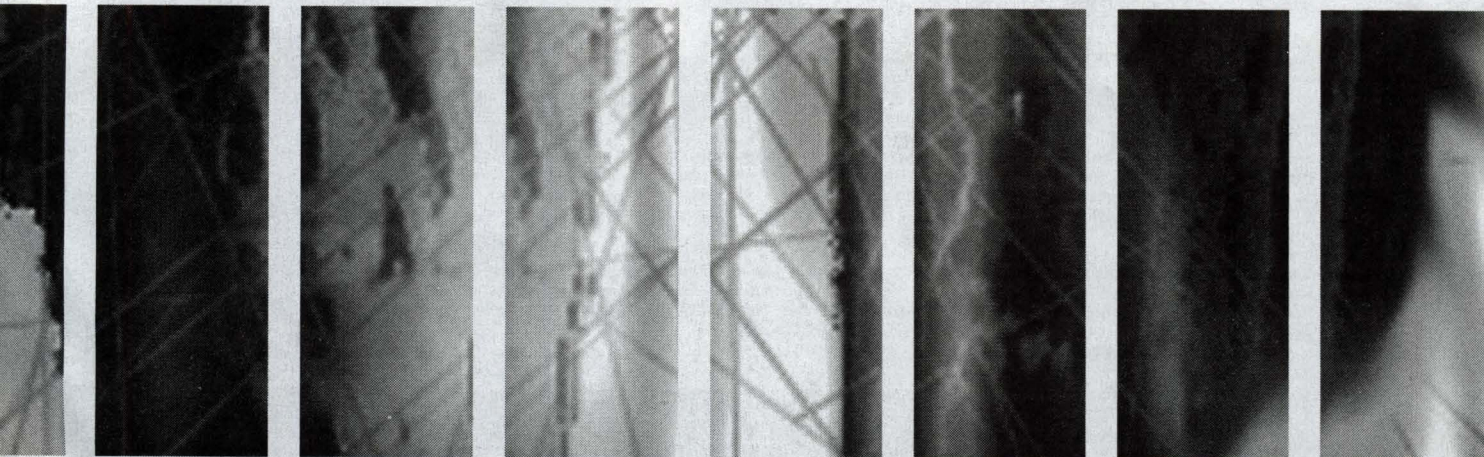
Andreas: We really didn't want to blend the projects. It is more atmospheres; more electronic and cold; dark cold ambient. The last Forma Tadre album was not like that. We did not really want to blend the projects or bring them into NEWT material.

I was wondering, there are two tracks that catch my ear quite a bit on the NEWT release: "Abyss" and "White Sun". Are there any chances of mixes for these for a release on compilations?

Andreas: Ohh, we plan to do remixes of these tracks. We have remix of "Abyss" already. We do not know if we are to remix "White Sun", however. In a bigger or longer version maybe. Don would be the one to choose this for this, or to decide is a better word for it.

Lastly, what can we expect from the boys from Bielefeld?

Daniel: As we are very busy lately, we hope there is very much to expect! ☒

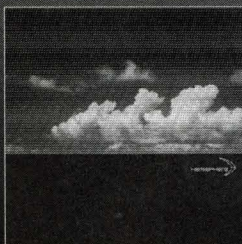




Total Transformation

In thru Out

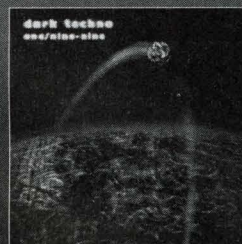
Project by Stephan Groth of Apoptygm Bezerk, "Destroy Reality" track appeared on Dark Techno one/nine nine. An orgasm of oscillating electronics.



Hemisphere

Hemisphere EP

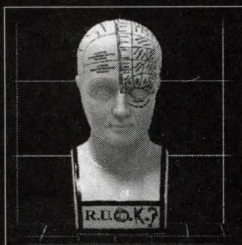
New project from Waiting for God programmer Greg Pryc and Eric Chalmers (both of Phaedra). Upbeat and tripped out techno with no vocal distraction.



dark techno

one/nine-nine

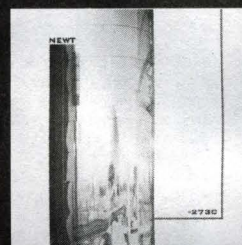
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FRONT LINE ASSEMBLY

In the latter days of 1997, we got this opportunity to speak with Bill Leeb about the new FLA epic, *FLAVOUR OF THE WEAK*. Just a few short hours later, we also spoke with Bill's current partner-in-crime, Chris Peterson, the man who replaced the irreplaceable, with the intention of getting his input on the same subject. However, Mr. Peterson's conversation diverged into a lengthy discourse about his many non-FLA-related projects, and we felt that billing that interview under FLA simply didn't do him justice. So, you'll find Chris billed as Decree on the following page, in all his chaotic splendor. Right now, Leeb waxes nonchalant about the future of FLA...

What event in your life lead you to pursue making music?

Well, probably just the love of it. At a certain point it got to where I wanted to start doing this. Music is such a great tool, if you're lucky enough to dabble in it.

Did you ever feel that you would be where you are today, making music or was it purely a hobby in the beginning?

I don't think we set our goals too high. I mean, maybe we thought that what we were doing was cool. We never expected it to be a mainstay, considering how independent we were.

What is your thoughts on the current state of industrial music? Do you feel that it is, as many say, stagnating or do you find that there is something left to explore within this genre?

I think that this kind of music has pretty much become non-existent over the last few years. I think it's disappeared completely. It's mostly now the whole electro thing. Techno, dance music and other things have completely taken over. Hard music, it seems, just isn't popular anymore.

A lot of people are praising "electronica" as the next big thing. What are your thoughts of the rising popularity of that genre?

It's kind of silly for people to coin a phrase like that, because bands like Cabaret Voltaire were doing purely electronic music years ago, like thirteen and fourteen years ago. All these kids now, and even journalists, act like it's just being invented or something. Whereas back then, the whole attitude was "well it's so electronic, it's not real". It was downplayed and it was put down when you were playing live. Now you've got these DJ's with golden chains around their necks scratching records and people are going, "this is new, this is very viable". I don't know, I think the whole thing is very odd.

It's bizarre how the electronic genre went from martyr to saint. Once it was looked down upon and now it seems that people can't get enough. Yeah, it seems like everyone put all their criticism away on how it's done or if it's computer generated. It's just a given and people accept it. It's weird how the whole electronica phenomenon has become twisted.

I think a lot of the popularity is due to marketing. If large labels get involved, they can almost make any style of music popular.

You know, it's come 180 degrees. When we got into it, when we started Skinny Puppy, Netwerk was a label being run in someone's living room. It was just two guys and a fax machine, literally. There were so many independent labels and a lot of bands just created their own little label and their own little magazine. You could write for cassettes and back then if you sold three or four thousand units it was an achievement. You could go out and do a tour and sleep on people's floors and it was cool and everything. Now the whole alternative scene became the normal scene and the big labels came and bought up anything that was noteworthy. And now you're back to this thing where if you don't have the marketing of the Prodigy or the Chemical Brothers, then you just don't exist. If you go to the techno department of Virgin Records you have four artists that are selling close to a million units. Then you have like fifty thousand artists that are selling like twelve or thirteen hundred copies. I know for a fact that all the guys doing that can't make a living with those sales. I think the whole art of it, in that aspect, has gone out of it. So you have to get a deal. You've got to get a two hundred thousand dollar video on MTV, otherwise people won't even touch your stuff. I think it's a very restricted medium in that way now.

How has MTV and Much Music dealt with Front Line Assembly and Delerium?

I think they've pretty much ignored us for the most part. They've played our videos on 120 Minutes from time to time. I

don't know why, but someone decided that we weren't up in their league. They just decided we were too weird, too strange or too heavy, I guess. I feel we've always been passed over, you know? Like with Delerium, although it has done very well, if you compared it to Enigma, it really hasn't. It's been a struggle for twelve years. There always seems to be someone else that's more popular. Like now, with the new album, we've come down to the situation where, "Okay, do we do a video?" So we went to the company that did the Chemical Brothers' video in England. And they're charging a minimum of £70,000, and that's like \$150,000 US dollars. That's minimum. That's also if they like the song. We're not going to spend that kind of money for a video. We don't even spend that much money in an album budget. If you make a video like that and nobody plays it then it's literally like throwing money into a garbage pail. At the same time if you don't have that kind of exposure you're just not going to break it. It's really frustrating.

What kind of music do you find yourself listening to the most now?

There are a few Prodigy tracks that I think are really good. I like Dead Can Dance. I like some of Enigma's stuff. Aphex Twin has some interesting music. It's pretty varied, what I listen to. Vangelis is really good. I think the new Eat Static is really good, too.

Has the success of Delerium moved you away from the harder FLA material and towards the lighter, lush electronic field?

I think it was always meant to be like that, separate from each other. That was how they were supposed to exist. Hopefully they were on the extreme opposites of the same genre. Obviously, at the end of the day whichever does a lot better, you tend to put more time into that particular thing. But they've both been given equal time up to this point.

I've noticed that of all your projects, you've spent the most time with the Delerium and FLA stuff.

Well, you see, we never wanted to get real jobs so we just record all year. And sometimes that was the only way of doing it, was doing different things.

By doing that you can appeal to a larger audience. If your Noise Unit or Front Line Assembly projects are too hard for someone, they might like the softer Synaesthesia sounds or Delerium.

Yeah, Delerium gets played on top forty stations. So, they're totally different entities.

How did the female vocalists come about on the recent Delerium recordings?

I think I always wanted to have female vocals. I always thought the music was already good enough but I... in order to get on the whole radio scene you needed a vocalist. And Netwerk had a whole stable of them.

Isn't Sarah McLachlan on the latest Delerium album?

Yeah, there are even some tracks with Lisa Gerrard from Dead Can Dance on them.

Are there any plans of a tour for either Delerium or FLA or the other side projects in the immediate future? If so, when do you see yourself touring?

We're not sure. We're working on a thing called Equinox right now. I'm not sure if we're going to tour as Front Line Assembly because right now I'm looking for a new record deal. I just think that last year was a weird year for our material. I also think *FLAVOUR OF THE WEAK* is a weird record for me. I'm not quite sure of the whole music scene. I'm not quite sure where everything is going and where I want things to go.

Where do you see the electronic music scene in ten years?

Ten years... wow. I don't know, if I look at where it was ten years ago... I think everything goes in circles. It will probably go back to being more of a band format, maybe. It's come down to the most basic thing now, like with drum 'n' bass. There's no vocals, there's no melodies, there's just like jungle beats with gnarly little bass lines. There's nothing more left to lose after that. So I'm sure it's going to come back to where you have vocals and more song format type stuff. Because it came from that and now it's basically come down to the most minimalistic dance music you can have, which is drum and bass. So I'm sure it can't go any less... unless they use just drums. I think it'll start moving back towards the way it used to be. So the scene keeps going in one big circle. But I could be dead wrong, right?

You'd probably be in marketing if you could determine these things.

I heard from Daniel Miller of Mute Records the other day and he said that he had no clue anymore what's big and what isn't. Look at last year, you've got Hanson, you've got the Spice Girls and Alanis Morissette. I think that's all such garbage, yet it ruled the world in terms of sales.

s e t t i n g t h e w o r l d o

It's seems like artistic merit is less important than if it "rocks", sadly. Or if the music is boppy and can be played to all your friends.

The whole downside of industrial music was that people kept picking on it for being too dark or too bleak. And everyone wanted to be happy. So along comes the 60's type music, flowers and romance.

I remember from a past interview that you usually start your composition, at least on FLA, using drums and a bass line. What more emotionally drives you to write a song? In other words, what are your inspirations?

I just like really good grooves and stuff. That's why I like hip hop music although I get sick of all the "put your hands in the air and shake them like you just don't care" nonsense. But I like a lot of the grooves in hip hop. I've always liked music more for rhythm than anything else. I guess that's why I like drum 'n' bass. It captures your attention.

Do you like ambient music at all?

I used to. I think I got ambient-ed out. To me, bands like say, FSOL are probably... once you listen to them you don't really need to listen to anything else, in the ambient scene. Everything else is pretty contrived now.

What do you think is more essential: Production or ideas?

With electronic music, I really believe production is everything. It's come to a point now, if you take an ordinary kick drum and an ordinary snare and you really process it and you have a nice facility to do it in, it sounds exciting on it's own. If you do it in your bedroom, it usually sounds like shit.

Speaking of Production, I noticed a slight difference in the production of the new album from previous works. Upon looking through the liner notes of *FLavour Of The Weak* I noticed that long time producer Greg Reely was missing. Why wasn't he involved and how did it affect the recording/mixing process?

It was a lot of factors, timing and him not being there when we needed to do it. I just felt actually that going into this record it really didn't matter what kind of a record we would do this time. I felt it wouldn't really be noticed, because we were always put in the top ten category of the electro-industrial genre. By the time *Hard Wired* came out, in the last year and a half, music has changed drastically. Now you have the Chemical Brothers, Prodigy, and Daft Punk thing all in this last year. I don't think it really mattered what we put out. The new record to me sounds like half of the new stuff and a bit of the old. I just felt there's no point spending tons and tons of money on production. We kind of did it ourselves in our home studio. In the process we saved some money. It was our last record for Off Beat, and they're not doing a video for it, so I think *FLavour Of The Weak* is going to be a weird release. I think it's going to come out, go on by and be very unnoticed. Speaking of Greg, we just did a remix for the second single from the new FLA album, with him.

I personally know a lot of people that are highly anticipating your new material. In fact I just recently got a copy of *FLavour Of The Weak*. It sounds to me like a bit of the old FLA material mixed with the new techno-ambient stuff.

I do like a lot of the new artists. I just don't know if the new breed is going to accept a band coming from that era. So you've got some kids who like Aphex twin but have never heard of us, and even though I'm not trying to be like them, you just wonder if they're going to accept us. In that way, this record is kind of an experiment. Up until now, we were pretty certain where we were going. We felt like we were always in control of our own destiny. Now, after ten years I feel like I have to re-learn everything.

You mentioned that the latest album was the last one for Off Beat.

You're shopping for labels then? Any word on who you're going to sign to?

There are always lots of small labels that would want to sign us; to be instantly put on the map. I would still love to be a huge band. I don't really need the money, but it would be the irony of ironies if Front Line Assembly was the genesis of the nineties, coming from where we've come.

Have you ever had any offers from the major labels?

Strangely, no. When I chart our sales through the barcodes on Sound Scan, I find that we sell a lot more records than a lot of bands on major labels. Especially in the last ten years. You know how many of those major label bands that have come and gone since we've been around? Literally thousands. It seems like they were never really interested in us enough from day one.

You would think that when NIN broke that there would have been a spree in signing the lesser known industrial bands.

This happened with a couple bands, like Front 242. Then they got dropped promptly after a couple releases. That's the thing, being on a major is usually worse for bands like that. If you don't sell a million albums, they're just not interested in you. If we would have went on a major and sold like 40,000 copies or even 80,000 copies they would probably go, "Well, that's nice boys... but see ya later". That's why I like being independent. I feel we're kinda like Kraftwerk. We just do our thing. And if you like it, great. If you don't, then you don't. We don't have big egos and we're not trying to be rock stars. I just like fooling around with electronic gear and if we can make a living out of it, then that's great. It could be better, but it beats working in an office.

Are you comfortable with the success of the various projects? Do you feel that you could perhaps be reaching a larger audience or do you even want to reach a larger audience?

Personally, I've never felt successful. I just feel that we've done okay and I'm proud of what I've done. That would be a question to ask me after we had success. I don't think selling a million units would make much difference on how I feel. It's just a number. You're just adding two more zeros and maybe you can buy a better car. You're still only as good as your next record, right? I think you'd have to be a massive star to make an impact.

Do you have more fans in Europe, America or Canada?

You know, strangely enough we sell more records in America than we do in Europe. Canada is a small market, though. Look at it this way: In Canada, to go gold you only have to sell 50,000 albums. In America, to go gold you have to sell 500,000 units. That's such a huge difference, so when someone says "we went gold," I always ask them where. If you went gold in Canada, that's great. For comparison, there's more people living in the state of California than in all of Canada.

I was talking to cEvin kEy recently and upon asking him about certain synthesizers, he mentioned that the Nord Lead Modular would "change

the future of music writing". What, in your opinion, are some of the most amazing synthesizers to come out in the past few years?

Well, I bought the first Nord Lead in Canada when it came out. There's a thing called a Doepfer Modular that came out of Germany. That's a pretty cool sequencer. I think Kraftwerk helped design it. To me that's one of the best things to come out of Europe for the past two or three years. That's about it though, there's a lot of new digital keyboards but I don't really have time for them. I think if you've got the Kurzweil K2000, you don't need any other digital keyboard. You can do everything with that.

On that note, which do you use more: samplers or synthesizers?

Both. For any analog keyboard, you have to sample it at the end of the day.

An online acquaintance told me about your new side project, Equinox. What does it sound like and when can we expect something from this offshoot?

We're getting near the end of the recording now. Probably early Spring it should be out. I think it's going to be out on Cleopatra. It's electronic drum'n'bass breakbeat with no vocals. It's sorta like a new version of Intermix. It's me and Chris Peterson.

What was the nature of Rhys Fulber's departure from FLA? Was it amicable and are you two still good friends?

We're still friends. Rhys just felt that we came as far as we could with Delerium and Front Line Assembly. He felt he could continue in this business better by becoming a producer. I guess he thought he could be making more money and being more famous or whatever. In some ways, you have a way better chance if you're going from band to band all year working on a lot of different records, producing them. Your name is going to get out. If something you produce does really well your name is going to come up a lot more than working diligently on one project and then touring for it. If it doesn't do great, then it's back to the drawing board. He's also planning on doing some remixes. I don't think he wants to make any commitments to anybody. I think Fear Factory always wanted him to be a part of their band, but he just doesn't want to do that. He just wants to be a hired gun, you know? I think it's great because he has the capability of walking in a room and locking up with a band. Not everybody can do that.

I had heard that he did a remix for Skinny Puppy on the upcoming remix deal?

Yeah, he did.

I don't want to take up anymore of your time, good luck in all future projects.

You too. This might be a little late but have a good New Year! ☒

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DECREE

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How much input did you have on the latest Front Line Assembly material?

Synthesis, programming, engineering, mixing... on all those levels I had tons of input. Creatively, it's hard to say. I did a lot of the melodic stuff and what not, and some of the sample source that wasn't synthetic. I like modular synthesis a lot. That's a lot of fun for me to get into that. He's got so much gear lying around, it's like, "Oh, man!". I grew a lot because of that. I don't know if you're familiar with Decree or anything, but I didn't have a lot of gear for that project at all.

I can imagine. Bill Leeb and cEvin kEy's studio must be awe inspiring.

I was working on Decree in the same studio as cEvin. It took my programming up quite a few notches.

How did your involvement with Front Line Assembly come about?

I toured with them for *Caustic Grip* and *Tactical Neural Implant*. Me and Rhys were connected because we were working on Will before he became a full time FLA member. I guess there wasn't any room for creative input for me in Front Line Assembly at the time, and I knew that. I worked on other things. I also just worked on my day job. It's hard to get a lot of work done when you're printing t-shirts in the day.

So that's what you do for work during the day?

That's what I did. Then the situation came along where, I've known Bill Leeb and cEvin kEy both for a long time, so when Rhys decided to become a producer and move onto other projects... Me and Bill have known each other for a long time, so he asked me to join. I said, "Sure!" I like a challenge, and certainly, working on FLA is.

What was your involvement with the techno band Sect? Is there any future material forthcoming by them?

I've known Mike Victory of Sect for awhile... For at least 10 years or so. At the beginning of his little endeavors with tape loops and foot pedals. It's been fun watching him grow, but really we've never worked a lot together musically. With Decree... he did some synthesis on that. On their album, *Telekinetic*, I didn't really mix it or anything, I just cleaned a few things up. There should be an album out sometime soon by Sect.

If you had the chance to do some collaborations with other artists (either inside the electronic genre or outside), what artists/bands would you like to do something with? Geez, I don't know. I would like to work with a few different vocalists. That would be interesting. For Decree, it would be cool to do that, and I'm going to actually on the next album. Sometimes I sit around and think, "I'd like to really have that person on our album." Usually with the music I listen to, it's good until someone opens up their mouth anyway, and that kind of ruins it.

Will the next Decree record be on Off Beat?

It's going to come out on Off Beat, and I would imagine that Decibel would be carrying it again as well, for America. No one else wants to touch it with a ten foot pole. It's music for me though. The nucleus of FLA is Bill, but for me, it's a great working situation. And I do get some creativity in there in terms of soundscapes and textures. I'm looking forward to doing more Decree stuff... that's my therapy material.

How has the reaction been from fans and labels to Decree?

I haven't read one bad review from Europe or the States yet. You'd expect a polarized reaction, like, "this is the worst fucking nightmare". So far it's been positive.

Getting on a more artistic level, do you think in the presentation of music that image is important? It seems there are a lot of bands that have the image but no substance.

Unfortunately it is, yeah, obviously. That's got a lot to do with marketing. Me and Bill talk about this everyday as we're coming home from working. At the end of the day, we put 110% into that last album. It took awhile to get used to working with each other, never mind a label wanting this or other people wanting that. Who's to say how well it will do anyway? Nobody's really an authority, but if you've got a massive marketing machine behind you, then you will certainly get noticed. You could sell quite a few albums just by default. Some of the best albums are limited edition - 500 only - Throbbing Gristle type records. It's the best thing in the world, but nobody can find it except the 500 people who got it. That was also the cool thing about industrial. That it was so non-commercial. It was more of a precious commodity in that sense. And now you have electronic music making it to the mainstream and you see a lot of borrowing or such from industrial music. Then it's completely raped by the marketing idea. There's no substance in that. In the long run, it just diminishes the value of the original idea. I like that it's more about the small operator... the little guy. I often refer to it as guerrilla music. Because no matter what, if I'm stuck with just a tape deck and a white noise loop, I'll make a fucking album. It's that kind of approach when you're doing it for the love of it.

That's the problem with a lot of up-and-coming musicians. They think you need this huge arsenal of synthesizers to make music. I think that can be a trapping. Less is more, sometimes.

Yeah, that's an idea for a compilation: send a schematic to all these different people of one kind of noise maker. You can modify it, but that is the nucleus, and you have to make a song out of it. And that would be your compilation to see what all these people could do with that. Minimalism, too, comes from that time and I really appreciate that aesthetic.

Like with ambient music, it's simple yet complex at the same time.

It's dense with imagery for your mind.

Speaking of aesthetics, are you and Bill happy with the artwork that Dave McKean did for the latest album / single? His artwork is simply stunning.

Yeah, myself... I'm a big fan of reptiles. I always have lizards around so I was like, "Right on." I like the chameleon thing because the whole album seems to be thrusting itself and attacking marketing. When I'm working with someone, like Bill, I tend to magnify their ideas.

I take it that Will is a defunct project now, with Decree more or less filling in the gap that was Will. Are there any plans to resurrect Will?

You'd have to ask Roadrunner about that. They're sitting there with the publishing rights in the vaults, rubbing their hands until Rhys becomes

popular as Hanson. And then they'll release it. It would be fun to do another one, obviously, but I don't see that happening. It was a time and place kind of thing and that changed all too quickly for me.

I take it Rhys is in Europe right now?

No, he's working with Fear Factory in the States. I think he'll be back here in Vancouver mixing and what not. He's a really busy boy. We still talk, we're still friends and everything like that... it's just too bad that we couldn't have at least done one more album, because I felt like we were really getting smart about how we did things on the *Word Flesh Stone* E.P. There was some unfinished material that was really... I thought people would really dig it.

So you don't see Rhys re-joining FLA or doing anything with FLA in the future?

No. Rhys has left the nest... the incestuous Vancouver nest. He's now a world citizen and he's not bound to this city in any way. I think creatively he wants to cut the connection there, and he has.

What other side projects can we expect from you in the future (with Bill Leeb or otherwise)?

We were working in the studio on Equinox today. It's been real fun so far. I don't think I'm going to do anything that isn't fun. That's the rule number one with side projects. And you can tell with some of the side projects that Rhys did towards the end, that they weren't probably as zestful as the first few he did. So I think things with Noise Unit and Intermix have pretty much run their course, in my mind anyway. Bill may have other ideas about that. I think that I can safely say that we are just going to re-invent the whole recording process for ourselves. We tried to re-invent Front Line Assembly on some levels there. Even by doing it ourselves, you have to start from square one. We just mixed the new FLA album on a Mackie crammed into a small room. We just got done working with Greg Reely in the big studio on the latest material that will be coming out. Greg did a remix for the second single off of *FLAvour Of The Weak*. It's based around "Comatose". We'll probably end up working with Greg Reely again because for me... I just about threw my back out trying to patch in all this gear that we rented. It was a lot of work plugging something in after you got the idea.

You don't have a permanent studio that you do the recording in?

We do, and that's where we did most the mixing, but it's just like a small bedroom, midi studio situation. So, what did you think of the extra track off of *FLAvour Of The Weak*?

It was weird, I wasn't expecting it... to tell you the truth. It's different. It wasn't what I was expecting from FLA.

Did some parts of it make you wonder, "Are these guys just tongue in cheek, fucking around, or out of their minds"?

You could say that. Was it written as a joke then?

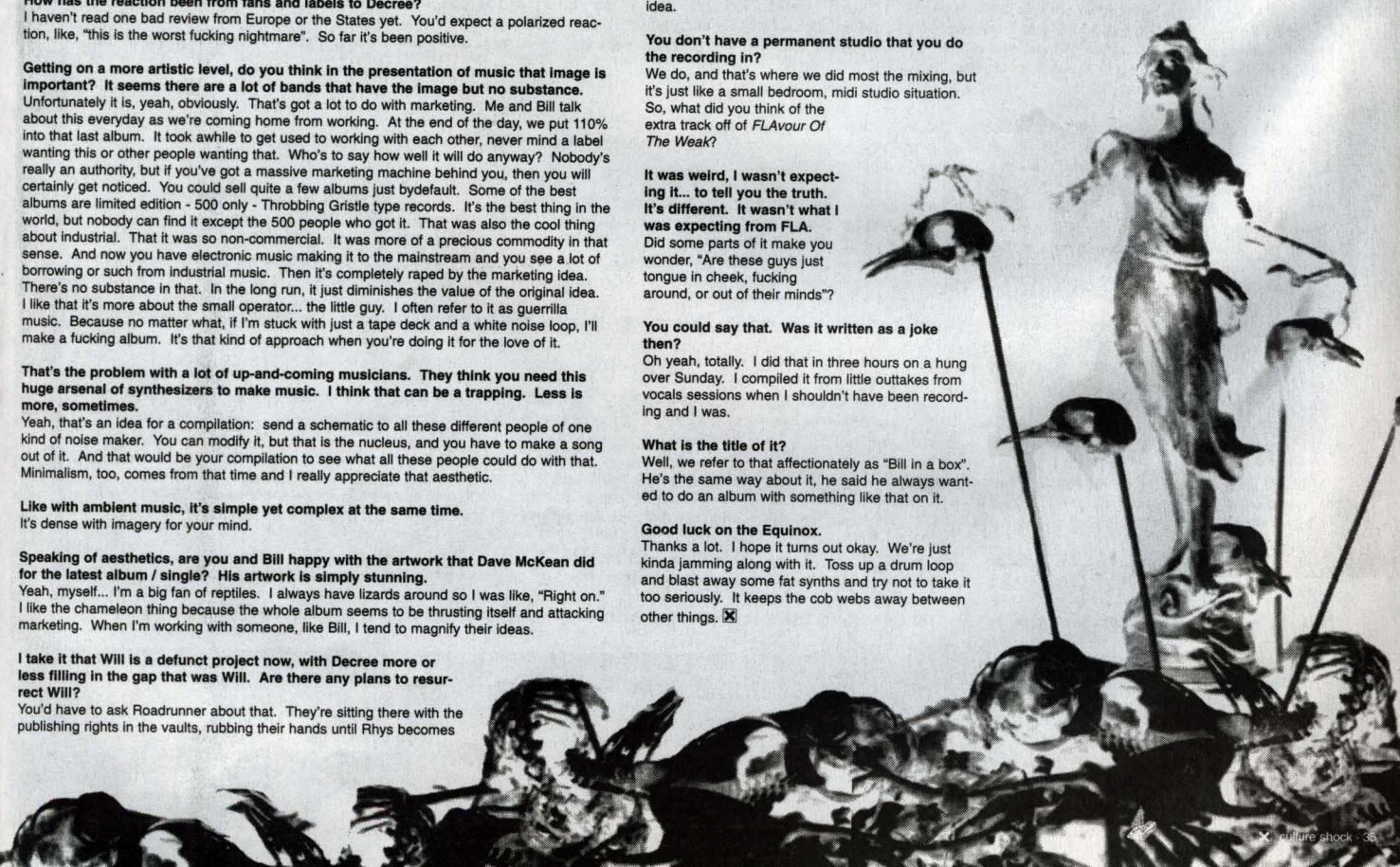
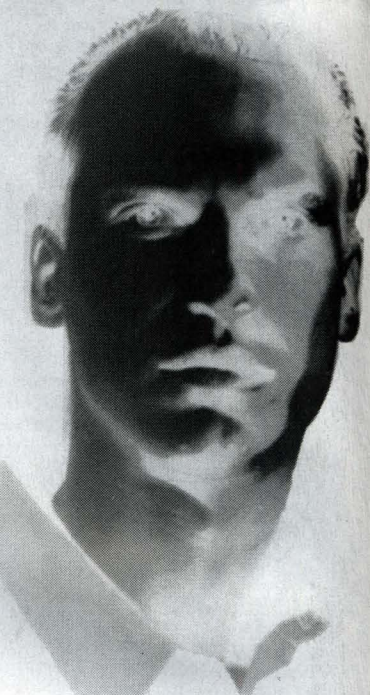
Oh yeah, totally. I did that in three hours on a hung over Sunday. I compiled it from little outtakes from vocals sessions when I shouldn't have been recording and I was.

What is the title of it?

Well, we refer to that affectionately as "Bill in a box". He's the same way about it, he said he always wanted to do an album with something like that on it.

Good luck on the Equinox.

Thanks a lot. I hope it turns out okay. We're just kinda jamming along with it. Toss up a drum loop and blast away some fat synths and try not to take it too seriously. It keeps the cob webs away between other things. ☒



SEVEN TREES

operative. empress.

Earlier this year, there was already a huge buzz about Seven Trees throughout Europe due to their appearances on some Scandinavian compilations. Then, of course, came their incredible debut CD *Embracing The Unknown* on Zoth Ommog - proving once again the savvy instincts of this label in signing the best new European electro talent. Now, this Swedish artist is poised to become even more visible, since *Embracing The Unknown* has now been licensed in the U.S. to Metropolis Records. This is perhaps one of the strongest debut release in the dark electro genre since yelworC's *Brainstorming*. Seven Trees certainly deserve the recognition!

Please give us some background about Seven Trees. When did you form and how did you meet? Who are the principal members and what does each contribute? Were any members involved in other bands before Seven Trees?

I and two other guys formed the band in October 1993 just for fun. We met when we all were doing our military service. We did one demo together, but after that it seemed like I was the only one with some ambition. I wanted to go further with music. So, the other two left and I asked Henrik if he wanted to join. It was very natural to ask Henrik because we go way back as friends, and since May 1995 Seven Trees are Johan Kronberg & Henrik Karlsson. In the summer of 1995, we recorded our first demo together, but the second for Seven Trees. The demo named To Live Is Regret was the demo that got our deal with Zoth Ommog.

Is there any earlier demo-tape material that didn't make it onto *Embracing The Unknown*? If so, will some of this material ever be released on CD?

There are a bunch of songs that didn't make it, and I will see to it that they are never going to see any daylight!!! Ha ha ha;) There is one song that has slipped through on a Swedish sampler called *Monument 1*. Good song, I think, but it didn't really fit into the *Embracing...* sound.

Many people probably tell you that your music doesn't sound typically "Swedish", whatever that means. Sweden has become associated with synthpop lately. Do you find your music associated more with the German electro scene (or to a lesser extent, the Belgian electro scene)?

Hmmm...I don't associate our music with any specific country. But I do know what you mean.

I guess a lot of people don't realize how incredibly diverse Sweden really is. Besides the synthpop of October or Energy, there is, of course, the darkness of Cold Meat Industry. Of course, Covenant is probably the most well-known Swedish ebm artist here. Are there other artists in Sweden that you think aren't getting the recognition they deserve?

Covenant is really great, and I think, besides Covenant, there isn't that much to talk about if you see to the heavier areas. Cold Meat is a great label and have many great bands like Raison D'être, etc. Statemachine is a band that I really like and think that they don't get the recognition they deserve. Good songs and good production, etc. Check them out!!! The goth isn't that big, and I don't really like any of the bands, they are just a bunch of Sisters of Mercy clones.

Especially, now that *Embracing The Unknown* is available here on Metropolis. Are you getting some good feedback from the American audience?

It's mostly Americans that e-mail me actually :) Perhaps the Swedes and Germans are too shy? So just e-mail more!!

Your music incorporates a lot of strings and piano - these melodic arrangements are what set you apart from many of the other electro artists. Are any of the members classically trained in these instruments?

I played classic guitar for some years and Henrik is a drummer from the beginning. So, no.

Can you tell us about your recent tour with Mentallo & the Fixer and Regenerator?

It was good fun. Both bands were really nice, and we hope we'll see them sometime again. We did 8 gigs together so I think we have played a total of 16 gigs or something like that. 8 in Germany, 1 in Copenhagen, Denmark, and the rest in Sweden.

Describe the writing process of your songs. Who writes the lyrics? Who writes the music? Who does the programming? What equipment do you use?

I have done all the songs from *Embracing The Unknown* except for "Going Down". That we wrote together. But usually I do all the basic stuff, and then Henrik listens to it and comes up with suggestions, and starts to write the lyrics. We do all the arrangements and producing together. We use: 2 Ensoniq Eps 16+, Roland Juno 1, Yamaha TX81Z and that's it...I think what equipment you use is overestimated... I think many bands/people are too "equipment focused". Some have expensive equipment. But they don't do good songs just because they have the coolest equipment. It's not the synths that write the songs! If you know what I mean.

Your vocals are quite a contrast to the melodious arrangements of the music. These harsh whispers give your music an edge. Would you ever consider a different treatment on the vocals?

We think that the vocals on *Embracing* are a bit too monotone, so, there will be some changes, I think.

Who did your CD artwork for *Embracing The Unknown*? It manages to be desolate and fiery at the same time and reflects the sound of your music perfectly.

A young photographer from Stockholm has taken the pictures. Christian Holmsten did the layout (he has done covers for Covenant and Malaise, as well). We are very pleased with the cover. We didn't want to have like a standard ebm cover and I think we were successful.

What are your current activities? Any new material in the works? Any remixes or collaborations with other artists?

We are working on new material, and I really don't know when our next album will see daylight. But, hopefully, it will be out sometime next year before the summer. A new sampler from Zoth Ommog called *Something For Your Mind* has been released, and on there we have a remix of "Going Down", but besides that, nothing.

Do you have any day-jobs? Do you have any other activities you love to do besides your music?

I am studying Networking (Win NT, etc.). Hopefully, I will have one or two MCPS :) Henrik is unemployed. Computers are my interest. Henrik just bums around.

We wish you the best of success with *Embracing The Unknown*! Thank you for taking the time to answer these questions. Any closing thoughts?

Rock On! ☒

SEVEN TREES



We'd like to start off by putting an end to the controversy surrounding your band name. We understand that, not surprisingly, you've had a lot of trouble with it. Can you explain the name a bit? And to ask outright: are you Nazis / neo-Nazis / racists? I would hope that our readers know that there's no way we'd be covering Holocaust Theory in any way if you were. Our name expresses how we feel about the world today. We feel that the world is not getting any better and is headed for imminent destruction in the coming years. The term "Holocaust" is defined as destruction. When we were thinking of names to call our project we wanted to have a name that meant something and that expressed our feelings toward society. The name by no means is affiliated with the Jewish Holocaust of WWII. Everyday people call the slavery of African-Americans or the slaughtering of Native-Americans a Holocaust. It really is a shame that people have to pinpoint us to the Jewish Holocaust when they haven't even heard our music or don't even know us. We have even had physical threats from people regarding our name. That's getting pretty insane! By no means are we Nazi's, neo-Nazi's, fascists, racists, or anything like that. We do however believe in self pride no matter your race, sex, creed, religion, whatever.

With that said, let's focus on more positive things. You opened for NoiseX on the U.S. Inferno tour this past summer. How did it go for you? Your style is somewhat different than theirs, but I think a good number of NoiseX fans could certainly relate to your sound.

Ahh, yes... the NoiseX tour. The tour went well. We got some extremely good exposure, sold a lot of merchandise, and met a lot of great people. We also established a great alliance with Stefan Alt and Ant Zen. He is great. The whole Bavarian crew were the best! The whole vibe that exists between us and NoiseX is awesome. We both approached the whole tour as a team and ended as a team. It was great! Also if it wasn't for our girlfriends, Cynthia and Maria, and our road terrorist, The Wendell, we would have been in a lot of trouble. True, our style is different than NoiseX. The people that saw us live witnessed a new direction that Holocaust Theory is taking in the writing process. The material performed live was much harsher and noisier than the material on Proclaimed Visions. We think the fans could really relate to our sound though.

What are your thoughts on the concept of minimalism, in music and in other art forms?

James: Minimalism is good in music when you can have very few layers in a song and still have it sound great. I don't think necessarily when a song has multiple layers to it that it makes it an excellent piece. The talent will show through either way in complex or minimal pieces if the person has the talent and if the person does not have the talent that will show through also. Don't get me wrong, I like complex pieces just as much as minimal pieces as long as they are written correctly.

Scott: I am a big fan of minimal music. When an artist can make great sounding music with the least amount of equipment, more power to them. Two of my biggest influences, Dive and Mortal Constraint, are famous for their dark, harsh minimal electronic sounds. That is the best stuff. I too like complex sequences and sounds but I am really a minimalist at heart, I must say. As far as minimalism in other art forms, it really depends on what the art is and what the artist is trying to convey. Sometimes it works and sometimes it doesn't.

Your material seems to be getting a bit more complex and aggressive. Do you agree? Is this a conscious effort, or simply a logical progression?

Yes, we agree on this. More complex percussion but not as much on the synths. As we write new material it really seems to start getting a lot more aggressive as we start to convey more of our ideas in the music. This really is both a conscious effort and a logical progression. It's a conscious effort in the sense that we want to improve musically and further project theories of the Holocaust. It's a logical progression in a sense that the more an artist writes and does music you learn and progress with it but that's not always the case. If an artist is not improving and they're stagnant then there's a problem. Holocaust Theory has been together since 1993 and the progression of our material is phenomenal. Our music has matured so much over the years. Case in point, the material done on the NoiseX tour is completely different from our CD.

You're both working on solo projects. Can you tell us a bit about them, and what plans you have for each?

James: My side project is called ZymOsiz. I am doing away from our studio using minimal analog drum machines, minimal keyboards and vocals. The music is different from Holocaust Theory and not as dark but along the lines of power electronics. It's a very raw sound. ZymOsiz is based upon the process of infection and with this new sound I'm creating this will be a process of infection to destroy your mind with no cure. There will be a limited 7" vinyl release on Possessive Blindfold this spring. Harsh music for harsh people in a harsh environment.

Scott: My project is named SaVaK. The name SaVaK comes from the Shah of Iran's secret police society during his reign in the 70's. This secret police society performed countless acts of physical violence and demented torture on pro-Iranian dissidents. This is what the music of SaVaK is about. The sound really has a variety of styles incorporated in it. It can range from extremely dark ambient soundscapes to all out noisy sonic torture depending on the topic of the song. Like ZymOsiz, there will be a limited 7" vinyl release in spring, maybe summer.

Scott, you also run the label / distributor Possessive Blindfold Recordings. Can you give us a little background on it?

Scott: I started Possessive Blindfold back in 1995 to expose and promote dark electronic music and to release Holocaust Theory. I did not want to work with the "majors" and wanted full control of promotion, marketing, everything! Since the release of the Holocaust Theory CD I have started distribution through mail order and Internet. Possessive Blindfold has grown so much over the past year it's shocking. I am planning a big year for Possessive Blindfold so watch out!

You've just released the Exoskeleton sampler, presumably as the first in a series. The music is quite varied, but it's all very dark and very harsh. Is there a concept behind it? What can we expect from future volumes?

Scott: Yes, Exoskeleton has been released and it's a first in series. The concept behind Exoskeleton is to keep the music dark as possible and encompass different styles in the genre from dance floor EBM to dark noise treatments. Also, giving other bands the exposure that they deserve is an essential concept behind this. You can expect more dark music from the best the genre has to offer on the upcoming volumes.

With PBR, you've announced the beginning of a rather extensive collaboration with CODE Products, the Belgian cassette label run by Suicide Commando's Johan Van Roy. What sorts of things do you have planned?

Scott: The collaboration between Code and Possessive Blindfold is a great one. I initiated this as I really like what Johan is doing with his label and am a fan of the majority of his releases so I figured it would be a good idea to work together. The plan at this point is to release some of his tape releases on CD and basically working together to bring out the best electronic music coming out of Belgium, Germany, and Europe as a whole. We have planned a MCD from Stin Scatzor, the db.F release, and his new Voltage sampler. This is just the start!!!

What else does the future hold for PBR?

Scott: Future plans for PBR include more extensive work with CODE, a new Holocaust Theory full length, a remix war type CD from Imperative Reaction and Jugend Staat, Exoskeleton #2, and to release only the best that dark electronics has to offer.

And for Holocaust Theory?

Future plans for Holocaust Theory include the new full length release in spring, appearances on compilation CD's, remixing tracks for a number of different artists, a west coast tour in the spring, European tour in the summer, and to keep writing new music and focusing on the destructive path that humanity is creating for generations to come.

Can you give us some final words?

We'd like to thank all the people that have supported us and stayed true to the cause. Thanks to our girlfriends and thanks to you for the interview. Enjoy the new material. ☒

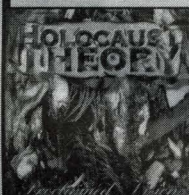
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GRIDLOCK

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The drum machines clatter like a bent chaingun propelling bullets to the beat of an eight-legged tap dancer wearing steel-toe boots. The synths whine and their melodies plummet like a parachutist with a '76 Pontiac strapped to his back. The collected atmospheres, derived from sequencers, samplers, microphones and stomp boxes, set an eerie glow. Welcome to the musical apparatus known as Gridlock, a mechanism constantly set at neutral - the product of a machine too disillusioned to care which way it wants to go.

Whether they place credence in Vangelis' slow-moving score to "Bladerunner," or the more animatronic motions of Haujobb, Individual Totem, and Numb, is uncertain. What is assured is that Gridlock's debut on Pendragon Records, "The Synthetic Form," is easily the most epic, influential, and pioneering album of its time. Influences like Skinny Puppy have granted the San Francisco-based duo the dour, gun-in-mouth aroma that is expected from an "electro" powerhouse. Bands like Autechre have given them a new lease on songwriting angles and the rhythmic spin that is expected from an "experimental" force. Composers like Brian Eno have shown them the light of ambience and taught them that it is impossible to appreciate the sound of motion without hearing the "room" in which it moves.

Now, let's see if Gridlock's core members, Mike Cadoo and Mike Wells, are as interesting in person.

You approached every Stateside label before getting signed by Pendragon. What were some of your experiences?

Cadoo: Our initial experience wasn't very good. The general consensus was, "You're good but I'll never sign you." It became extremely frustrating because that's a very mixed response. One label told us "If you aren't signed by the end of this year, we'll sign you." They said they'd just signed a band and didn't have the funds to sign another act. When the time came, there was no contract, and our music had suddenly become "chaotic noise."

Mike: Timing had a big impact as well. At the time of our demos, 4/4 really seemed to rule the scene, and dissonance/noise-based ideas were not a big thing. Now I'm seeing a lot of releases doing that sort of thing. When we finally contacted Pendragon, they really saw us for what we are and what we have to offer as opposed to what the flavor-of-the-month in industrial was.

Didn't your drummer quit the band to join a hippie commune?

Cadoo: Bob left mainly because he had other interests.

Mike: Bob's role initially was for live percussion work. As it turned out, he contributed a few ideas for our second demo, *Frozen*. Bob is a great guy; I wish him well.

Your CD showcases a more atmospheric flavor of electro/EBM comparable to Haujobb's Freeze Frame Reality.

Mike: One of our main objectives was to have the whole CD sound like a complete "work", not just a collection of songs. So song order and the in-between constructions and ebb-and-flow of the mix are all really thought-out over time. So I'd say that the atmosphere of the CD is just the end result of that cycle.

You listen to experimental electronica. Is this style of music seeping into your music? Haujobb throws props to a number of these artists and their remixes could pass for deviant electronica. Yet, in most cases, many rivetheads claim that they love Haujobb because the group "sounds different" but will also simultaneously defy listening to experimental electronica because it's not "industrial". What's your opinion on this?

Cadoo: Is it seeping in? Yes, especially Autechre and Downpour. They've definitely had an influence on us. I think we just use a lot of the same techniques as they do to get our point across. I don't see us jumping genres, but I do see us evolving. As for the people that won't listen to "experimental electronica" because it's not "industrial", they're missing out on some great stuff.

Every electro band is compared to Skinny Puppy. This is tradition. Do you feel that certain elements of your sound are derivative of SP?

Mike: There's no denying that Skinny Puppy are one of my favorite bands, and thus they become an influence the same as any other band that I like. I agree with you about the comparison thing, it seems like you can't read a review without seeing it. The only "derivative element", I would say, is in that most of our stuff is under 130 bpm. We don't try to emulate other bands or styles, we just write and see what comes out. What we like, we keep.

Cadoo: I think people make the comparison because SP is a common reference point. Just like FLA or 242. If you're SP, you're slow. If you're FLA, you're fast. If you're 242, you're dance-friendly.

Who does what in the band?

Cadoo: There are no set roles. I'd have to say that Mike is more the rhythm guy. I'm not too good with rhythms. I tend to excel in synth-lines and creating atmospheres with effects.

Mike: Yeah, I like to hit things.

Cadoo, how is your isolationist ambient side-project, Gravel Mantra, coming along?

Cadoo: Gravel Mantra will have a 5-track demo of new material in February 1998 which I plan on shopping to labels. Our other side project, Paste, will have a cassette available at the Gridlock website as one of our monthly giveaways.

Mike, you have a degree in music theory. How is this applied to making "electro".

Mike: I really don't rely on any techniques that are considered "standard practice" for structure, or progressions which I learned through formal training. It's really just another tool in the arsenal - like a synth or a sampler. It's there if you want to use it, and if not, don't think about it.

How have sequencers, plugins and hard-disc recording made life easier for you? Do you see the age of hardware synths and tape recorders fading away?

Cadoo: We really don't use hard-disk recording or plugins. We hardly use the ADAT. We try to do as much "virtual" tracking straight to DAT as possible. As for sequencing, Gridlock would not exist in its current form without sequencing.

Mike: Old machines will always be sought after. I think the only difference is whether it is a publicized issue (like electronica circa 97 / 303 / etc....) or not. I think you can actually be very creative with less, it really makes you think about what you can do with the (insert crappy gear name here) that you have. ☒

AXONAL WARFARE

operative. ora.

Why did you choose the name Axonal Warfare?

The name Axonal Warfare comes straight from biology, because two of the members have been studying biology in school - it is the source of the feeling. Axonal Warfare is a neologism which groups two notions: "axonal" means from the axons, the organic link between two nerve cells. This is the biological and human aspect, and "warfare", the destructive and inhuman aspect.

When did you first begin writing music together?

Bruno and Nico began to write music together in the year 1993. Nico had already been in a band called Deus Architectura, and after the split he joined Bruno to create a new concept: Axonal Warfare.

What are your influences?

Nico is an old electronic school adept (Kraftwerk, Depeche Mode, Front 242...). Bruno is more influenced by industrial and neo-classical sounds (Test Dept., SPK, Arvo Pärt...). Stephane is more influenced by all the electro current from the middle of 1980 (FLA, Front 242, Leather Strip...).

To what would you compare your sound?

Our music is the melting pot of all our musical culture, and the final result is the fruit of assimilation, coming from all we can hear since the last ten years. We can tell that we make our own music. We make electronic music cause it allows us to express our feeling better than any other kind of music - it's more versatile and user friendly.

Of all the electronic instruments you use, which one is most precious to you?

For Bruno, the most important is the Akai S2000 (sampler) which allows him to create all the sounds coming from imagination - starting from a basis sound. It must have a big RAM memory and hard disk to store a lot of quality data.
For Nico, it is the analog synthesizer, because there's a lot of buttons which allow access to many different sonorities quickly. It can be changed in real time.
For Stephane, the essential tool is the PC, which allow him to mix all the various media into final pictures - videos, 3D objects, and sounds. The internet is a powerful tool, too.

When you play live, what is the mood you try to set for the audience?

We try to share our feelings through electronic melodies, lights, videos, pictures. All these things create an atmosphere as near to our state of mind during the creation of our media. The public can understand that we are all humans with our weakness, living in a technical and cold world.

In your years of writing and performing music, what are the most important lessons you have learned to making music and performances appeal to people?

During all these years, we have naturally improved our arts, voices, melodies, technical and visual support. But these improvements come from personal reflection and need for perfection. We haven't made enough concerts to try to fit the desire of the audience.

What emotional or psychological release do you find in writing dark, electronic music?

We feel a real necessity to make this kind of media. It allows us to spread all our energies (negative or positive). It's the expression of all the tensions in our minds.

Do you have more artistic influence from wartime imagery of the past, or science-fiction technologies of the future?

Without hesitation : the science fiction technologies of the future. The global idea is not the representation of the hi-tech, but the real wonder of it. Wartime imagery is only the visual illustration of the fight inside the brain between two humans, or inside ourselves.

Which movie, or time in history comes closest to relating to the sound of Axonal Warfare?

Films like "Alien", "Blade Runner", "Dune", or "Abyss". But, like we said before, these are only pictures to illustrate our concept. Movies like "Brazil" or "1984" fit better to our concept, because they put the stress on mind and freedom repression.

What are your views on life, death, and what lies beyond life and death?

For us the life is a segment of time, and we try to make it as good as possible. The music and pictures help us in this way. The life and the death are linked : without death, there is no notion of life. The death is neither our obsession or inspiration. More than ever we are in the living world! ☒



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F.I.R.M.

VS.

Brain Leisure were among Hard Records' most promising acts. Unfortunately, when the label went through massive re-structuring in late '96, they were one of the many casualties. Despite this setback, these veteran Frenchmen had many other tricks up their sleeve. New offers, new projects, and slew of remixing jobs, including the epic :wumpscut: *Electrocution* project, were among their many exiting activities. We were more than happy to have the chance to interview them, and hopefully get some news of new Brain Leisure material. Unfortunately, as we learned when we finally got the interview back, this was not the case. The jovial Fixx explains...

Fixx: I can refer to the letter I received from Christian, who was one of the heads of Hard Records. It seems that they were losing money trying to help small bands getting their music released. So, they've changed their policies and have decided to keep only the three best-selling bands, and those are Birmingham 6, Godheads, and Lights Of Euphoria. Today, most of these bands have signed with other labels. Isn't that the most important thing? I didn't want to be at war with Hard Records, but we stopped corresponding for several months because of this quite disagreeable situation.

And what's your position now?

Ahh.... I have made my peace with Christian, who is now managing the European office for Hypnotic. This is a very positive step, because I really take pleasure in corresponding with him. This discord was racking my brain, and now I'm in love with the flowers and the sun and beer and Christian again. To be sincere, I can't tell more because there isn't more to tell. I suppose we should just regard the Hard Records team as businessmen, and they were justified in their decision. Don't you think that many other labels should be denounced? Life isn't easy in the rising world of electronic music, since we have to make the money-hunters and creative elektro-power cohabit.

With all that said, can you tell us where you will be releasing your new material?

When I was still trying to push Brain Leisure, I decided to set out in search of another label. I received some positive answers, and interested labels were asking for a demotape with some new tracks before offering a contract. Nothing extravagant. So Dom had to record a dozen tapes of some new tracks. Unfortunately, I couldn't do it by myself, because all of the equipment was at his house. Month after month, I was asking for these tapes, and I've finally decided to renounce them, because Dom was not able to bring what I was requiring. Before jumping out of this question, you must know that I have decided to drop Brain Leisure. It was splashing and floundering in the too slowly-productive mud. So as for new Brain Leisure material, if Dom wants to release something else, he can keep this name without becoming an outlaw, but it would be like Paris without monuments; like an Alien movie without monsters; like a fresh beer without bubbles, or Lucky Luke without Jolly Jumper. Hi! Ha! Hue!

What about the Tek.Net remix CD, which Hard Records had planned to release some time ago?

It seems that it will never be released. It is dead and buried. All our friendly remixers have wasted their time. It's too late now anyway, and the track "Teknology" is 2 or 3 years old. Is there a home for old club-hits? Two years ago, the Tek.Net album was an exciting project. Today, I can't find a band that doesn't have a remix album in their discography. Some time ago, Christian was OK to release it on Zoth Ommog, but he didn't persevere because we were not on good terms with him. Today it seems that we have decided to entomb Tek.Net. Do not forget the mud, and you can dream about it fossilized like a small mosquito prisoner inside yellow amber. Wait for the next generation of CD players.

We heard many months ago about a Brainy new project with help from STR called Dom For P-Leisure (D4P), and in fact, you did release an excellent track under that name on *MSE 4*. This was also to be the name of the next Brain Leisure album. Can you give us the details of these? Yes, you are totally right! We were announcing this D4P side-project, and my friend STR was ready to produce it. Another aborted project. I'm still in very good contact with STR (a so talented guy), and he has quickly understood that D4P would never be seriously developed. The track on *MSE4* was musically well done, but I can't endure the vocals.

You seem to be very much involved in remixing. What can you tell us about these collaborations? In fact, we have only finished remixes for :wumpscut:

THD, and Razed In Black. Johan of Suicide Commando is still waiting for our remix of "See You In Hell", and I think he should stop hoping. According to me, he'll never taste it. It was nearly finished, but Dom has put it deep inside his oubliette. Several times I have asked him for the DAT, and once more I have renounced. Haujobb? If I remember correctly, Rudy of :W: wanted us to come into his studio to meet and work with Haujobb, too - what an opportunity! It has fallen into the dark water. As for Hellsau, Idiot Stare, ASF, etc., they were some other contacts who were OK to be remixed by B.L., but nothing has been done. There were other bands, to make this list longer, but I prefer to keep silent. Shame on us, and god forgive B.L.

Especially interesting is your *Electrocution* remix work for :wumpscut:, on an entire :W: remix album to be released on Beton Kopf Media. Please, give us some details of this project!

This project was 10 or 12 :wumpscut: hits remixed by Brain Leisure. During the past two years, three remixes have been finished and featured on *MFAST II* and the *Deejaydead* maxi. I will let you reckon in your head... Fantastic! You've found the right answer: *Electrocution* will be released after planet Earth is invaded by Martians. Seriously, I don't think you'll be *Electrocuted*, unless you try to climb a tower conduction electricity, but not B.L. power. Rudy has released his own remix-album, *Born Again*, and there's only one remix by Brain Leisure. That is the rare but not new remix of "Angel", previously featured on *Deejaydead*. B.L. is dead again.

Is all your remixing work going to effect the Brain Leisure sound at all, especially since you're working with some more guitar-oriented bands on these projects?

Finishing up the question of remixes also, we had just announced some works with more guitar-oriented bands (but not finished anything) - THD and :wumpscut: are not really sounding rock 'n' roll. Ha Ha! Perhaps Razed In Black, since Romell is an excellent guitarist, and he has put some guitar-parts on DAT for us, this may effect the B.L. sound. God save the miracle of sampling, while Dom may be more honest with a DAT than with another human band member.

Speaking of the new Brain Leisure, what can we expect from your current work? It's now been almost 3 years since the release of *Mindfire*, and we want more!

All your questions make me realize that we were announcing and again announcing, and never releasing. You want more? Go to your supermarket and buy a dozen fresh beers, and drink until you forget everything that was announced by B.L. Dom's current work is the least of my worries. Brain Leisure was formed by three people. Today, one guy may keep the band-name, but not the original spirit.

Fixx, you're also working in other areas of the electro genre, organizing and networking with F.I.R.M. (Force Is Racketing Machines) for many years now, and writing for such notable magazines as *Under The Flag* and *Le Scatopode*. What can you say about these works?

F.I.R.M. is now about 14 years old. At first, it was my code-name prospect the quiet desert-world of elektro-music. So I was contacting veterans that everybody now knows. Should I quote Klinik and FLA and Neon Judgement and other famous names? It means very rare demo tapes in my collection. Then more and more new bands followed, and I couldn't do without multiplying my contacts because I became addicted, and I take so much pleasure in corresponding. This is the communication dance in a ring. For one or two years, FIRM was a mailorder catalogue, but I decided to stop. It was also an independent label connected with the French association Paradise Movement. We have released the two *Blood And Computers* CD compilations, and the *Cryin Maxence* MCD. It is now over, because my friend preferred to plunge into techno music. Today, FIRM is still alive, and I love to make the information circulate. Magazines seem to be a good way to diffuse my obstinated work. Even if I don't become a giant in the actual "elektro" business, I think that I'll be part of the memory of this movement.

Can you give us some final words?

You were all expecting exciting news about the future of Brain Leisure, and you have finally met Just One (Nekro)Fixx bravely. Times are changing, but do not cancel your Culture Shock subscriptions. This excellent magazine is the last thing to cheer you up. And you can contact FIRM, too. I always keep some delicious and fresh infos inside my fridge. Be welcome in my P-leisure, Dom. ☒

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BRAIN LEISURE

Trial By Fire and Jihad are the twin creations of James Mendez. Each project is quite different from one another, but this just goes to show the diversity of this very talented artist from Texas. Trial By Fire is James' collaboration with Jaime Chavez, while Jihad is James' collaboration with his brother, Rich, who is also very well known for his work with Benestrophe, a collaboration with those other famous Texas brothers, Mentallo & the Fixer. We caught up with James and Rich to find out about their latest musical activities.

Hello James and Rich! First of all, let's talk about Jihad. Hopefully, by the time this interview is published, your debut CD, *A Prayer In The Night*, will finally be released by Ras Dva records. Perhaps, for most people, their first exposure to Jihad was from your track on the *There Is No Time* compilation, and, more recently, the *Dora Blue* compilation. Are those tracks indicative of the rest of the album?

James Mendez: I would have to say that the tracks which are currently out on compilations, can give a basic idea of what to expect on the full length. Even though most of the tracks share a certain feel/mood, each track will be very unique in their own way. Things to expect from the music would be that there is a lot of difference in mood amongst each track. There is a lot of melody incorporated within, and definitely a lot of change throughout all of the songs. The lyrical content is definitely something to look into. Rich writes such great/meaningful lyrics. There are lots of little things to listen for, lyrically and musically, so please listen carefully and appreciate the music.

Does Rich do all the vocals for Jihad? Are there some tracks where you do vocals, as well?

James: Rich does write lyrics and vocal to all of the tracks that appear on *A Prayer In The Night* except for the "Kilobyte" remix. I may incorporate some of that responsibility on the upcoming releases. I did write lyrics and vocal to "Shades Of Grey" on the *Dora Blue* compilation as well, but that wasn't mentioned on the CD. Although I find it very hard coming up with lyrical content, that is something I may want to gear towards in the near future.

What are each of your roles in Jihad?

James: Our roles/contributions in Jihad are that Rich writes the lyrics, vocals, and structures them for each track. I am pretty much responsible for the rest. The rest meaning: programming sounds, writing and structuring the music (and at times, the vocals), mixing down each track, and now digitally remastering/editing the songs. I didn't have the chance to remaster any of the tracks that are released on the full length, but rest assured I will be responsible for it on everything else that is to be released from now on.

What types of themes, ideas, concepts do you like to write about in your lyrics?

Rich Mendez: Over the past couple of years I can't help noticing that my writing has taken a subtle, yet noticeable shift in direction. I've found myself growing more and more fond of writing ghostly stories often incorporating esoteric themes such as folklore, legend and believe it or not, even nursery rhymes from time to time. I write about things that fascinate and intrigue me and in my honest opinion, all legend - whether believed to be fact or fiction - is still based on some form of truth. The lyrical content is purely genuine and exclusive to Jihad. A track that I most recently completed lyrics for and that will appear on the next release is titled "Pandora's Box", which tells an uncanny tale of an encounter in the basement of a Victorian house with a little girl named Lulu who has just unknowingly released all of the malevolent evils of the world.

Although the music of Jihad seems darker than Benestrophe, some people might hear similarities between

jihad & trial by fire

operative. empress.

them. How do you decide which of his ideas will work better for Jihad than for Benestrophe? I bet there must be some cross-pollination of ideas there.

Rich: Yes. I concur that sometimes there is a natural bond between the two projects. However, in contrast to Benestrophe, which to me serves more as protest music focusing mainly on worldly issues and confrontation, Jihad's subject matter is more haunting and elegant in it's approach. At times, as pages in a diary it can be very personal and emotional to the extent where I even feel a bit hesitant to release them. Overall, both projects are about feeling.

Who are some of your greatest non-musical influences?

Rich: Non-musically, real people influence me. By this, I mean free thinkers of the world brave and genuine enough to find and express their own identities.

James: Individuals who have goals in life and people who continue to strive towards something they strongly believe in and never give in, no matter what happens.

You're working in quite the fertile environment of electronic music down there in Texas (your good friendships with Mentallo & the Fixer and Fektion Fekler, just to name a few!). Tell me about your collaborations with them. I know you have mentioned to me before about your remixes for some tracks off Mentallo's latest maxi, *False Prophets*.

James: Well, Gary (M&TF) and I never really worked on anything together as far as a side project is concerned, but recently, he has entrusted me a great deal (for which I am honored) to work with some of his music. I recently remastered all of the tracks that appear on that CD single and digitally edited/remixed two of the tracks, "False Prophets" & "Mother of Harlots", as well. They are very interesting mixes in comparison to the original mixes. I spent nearly two months straight, 8 to 10 hours a day, working on M&TF's music. There was a lot of hard work involved. I also edited/remastered the Mainestral full length that was just rereleased here. Robert of Fektion Fekler and I go back a long time as well. He and I used to be in a group together nearly ten years ago called Fury And Fear. Pretty basic, but it was the foundation of both of our musical expectations/inspirations. We both started working on music around the same time.

I also would like to give you this opportunity to set the record straight about your having helped with Gary Dassing's remix of the Oneiroid Psychosis track on the "Complications" remix compilation on Decibel Records. For some reason, you are not given credit in the CD liner notes, and I just wanted you to be able to tell people that you had a large part in this. Please elaborate.

James: Thanks, Stefani, for inquiring about the situation. I did help Gary with that remix a long time ago. I programmed the strings and bassline parts. I believe Gary when he says that he included my name on the credits. From what I heard, the label didn't have enough room on the CD sleeve to print my name. Basically there wasn't enough room to thank me for my work. What can I do about it? Just let it go, and explain myself when the opportunity arises.

Now, let's move on to Trial By Fire. This project actually pre-dates Jihad. Give us the background of this project.

James: Trial By Fire was something Jaime Chavez and I started working on some time in early 1990, which allowed us to explore different styles of music, which neither him nor I would normally write on our own. He feels comfortable writing the lyrics and singing to the music which I create. I like the roles in which we both play, simply because my forte is in the music writing and not in the lyric writing and Jaime writes such great lyrics. We may even mix it up a bit in the near future by me singing and Jaime writing the music. Trial By Fire is something we both can write material towards and not initially think about how we want any particular song to turn out. Jaime has been writing music longer than I have been. Initially Jaime and Gary (M&TF) worked on material together a very long time ago (as far back as 86). Jaime is currently in a group titled Circus Diary, which entails him and a female vocalist (Holly Nelson). The Circus Diary material is a class act. The style is not at all industrial/goth. If I was to compare their style to another band, I would have to say some influence from Annie Lennox. The material is highly recommended. If anyone is interested in their material, please email me and let me know.

What is the writing process for TBF, as compared to Jihad?

James: The writing process for TBF is just the opposite of the writing process for Jihad. Both Jaime and I work together in the same room as we both create the music and lyrics. As I write each piece of the song, Jaime continually writes what he envisions/feels from what he hears. Occasionally he will suggest ideas and different structures towards each piece of the song written. I feel we both work very well together as a writer of the music and lyrics. I mainly write the music and Jaime usually writes the lyrics. Although, we may share the responsibilities in the upcoming material. We are both open to each others suggestions.

Well, James and Rich, thank you for taking the time to answer our questions. We wish you the best of success with your first Jihad CD, *A Prayer In The Night*, and we also wish that Trial By Fire would get signed already! Do you have any closing thoughts?

Rich: Most importantly, I would like to thank all of our listeners for their support.

James: I would also like to thank you, infinitely, Stefani and sAge of Culture Shock for providing a great deal of support and help to us, and everybody else who has helped out in some way. Thank you very much. ✕



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INDEX "Faith in Motion"

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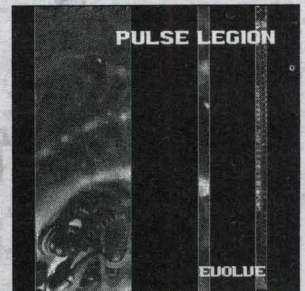
Third album from electro maestro Eric Chamberlain. Dense, dark, exquisitely tortured and textured, feat. the club hit cover of the Model (Kraftwerk)



PULSE LEGION "Evolve"

COP CD 034

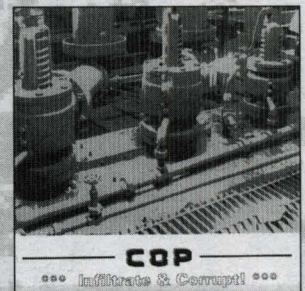
"Pulse Legion's mature compositional skill and prickly percussive ideas put them on par with the masters of their class" (Alternative Press)



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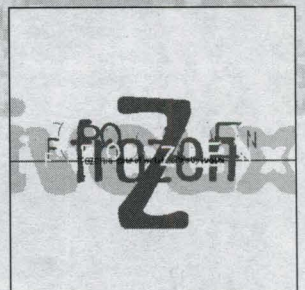
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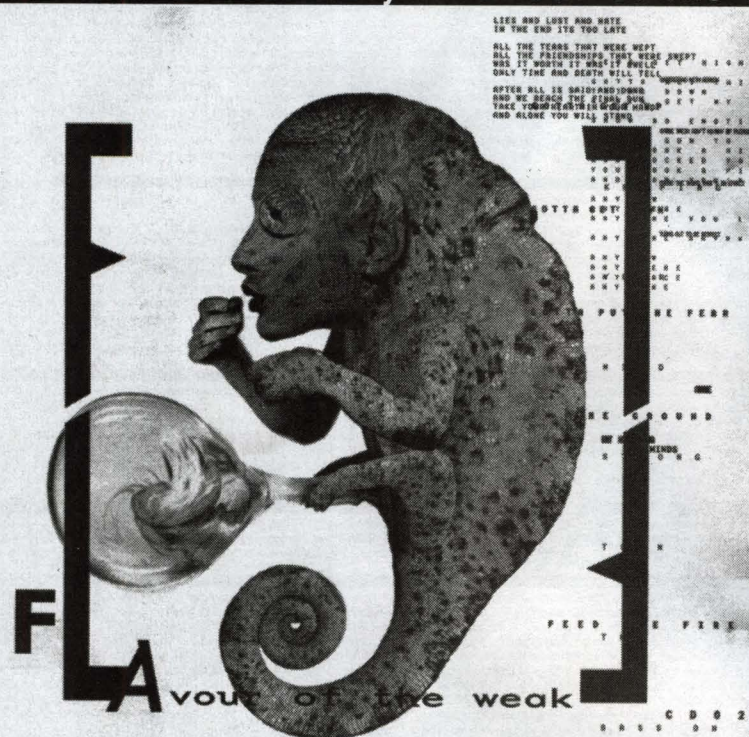
Ivoux is Battery much awaited side-project. A shimmering collection of synthesized winter pieces.



AURAL STIMULATION

re.views

front line assembly | flavour of the weak



metropolis . off beat . energy rekords

Hard Wired was a war. *Plasticity* was a nuclear holocaust. *Flavour of the Weak* is the phoenix that's risen from the charred, mutant remains of *Plasticity's* destruction. From the first notes, it's quite obvious that *Flavour* is not going to be "Plasticity (Extended)". Back-snapping breakbeats, jungle, drum & bass, and assorted electronica run amok within a solid and unmistakable **Front Line** structure. **FLA** hasn't been so fresh and entertaining since *Tactical...* Some might argue that this is nothing new at all; that there are far more innovative acts out there; acts that don't have to steal rhythms and beats from **Prodigy** or **Chemical Brothers** or **LFO**. Granted, it's a bit disappointing that **FLA** felt the need to appropriate so much from other bands. They've done it before, and they'll probably do it again. The point is that they have brought these elements into a new context that is very innovative, and at the same time, entirely **FLA**. While the rhythms and beats are certainly the most noticeable departures from **FLA's** previous work, they're not at all surprising, given the material Leeb has been releasing under different names for years now. The vocals, however, at least some of them, are probably the biggest surprise. Many of the tracks have very innovative vocal effects, utilizing whispers, nearly spoken words, and subliminal voices, almost as instruments themselves, but aside from that, this is probably the softest, calmest, and cleanest we've ever heard Mr. Leeb. He can certainly hold a tune, but it seems that he doesn't have much range, and luckily, he doesn't stray outside of what he's capable of. In tracks like "Sado-Masochist" and "Life=Leben", the vox are almost pop-like. On top of that, there's a track like "Predator", that has pop synth hooks! It almost seems like this entire album is a parody of itself, and at that rate, of all popular music. The tracks all have these evil, cryptic titles, but the songs are catchy, accessible dance tracks, using nearly commercial hooks and beats stolen from some today's most popular bands. It's actually quite funny! Then they end the album with an unlisted track that completely refutes the rest of the album - it's a distorted, experimental, repetitive noise collage, not unlike what some electronica artists have dubbed "terror-step", and yet it still sounds like **Front Line**! Quite simply, there isn't another band out there that could have written this album. The melodies, the basslines, the beats, the rhythms, the choruses ... all brilliant in their simplistic complexity. Any doubt as to whether or not **FLA** would survive without Rhys Fulber has been easily laid to rest. Whether written from scratch or appropriated from elsewhere, every element of this album works perfectly. From the uniquely cover art by Dave McKean, to every last stolen beat, this album is flawless.

functions

briefing

unfortunately, there are a few things we must point out here. first off, we're now printing our very first disclaimer. we swore we'd never do it, but we've been forced to. hey, it's better than a lawsuit, so here it is.

disclaimer: the opinions expressed herein are those of independent writers, and not necessarily those of culture shock, our editors, our partners, or the rest of our staff. furthermore, we are not responsible for unsolicited material, or for typografick errorsrrs.

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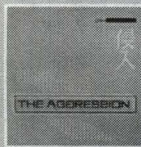
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FEATURED STIMULUS

biopsy | cervix state sequences
d.s.b.p.

Already, the famous Brazilian terrorists are back with the second Biopsy album. Far more than a "side-project from two members of Aghast View", Biopsy packs all the power of its brethren, in a more diverse form. While AV is very much an "electro" project, Fabricio and Guilherme use Biopsy to explore many other territories. The debut of this project, *Nervate*, was a very Swamp Terrorists-esque work as a whole, *Cervix State Sequences* shatters that mold. It's an amalgam of everything from jungle and hardcore to ambient techno, EBM, and even pop music, with, yes, a strong metal influence. Note that "influence" is a key word here. Brutal guitars are spliced throughout the album, but this never even comes close to crossover banality. One riff never stay put long enough for Billy Bob to even thrash his head. Actually, nothing stays put for very long; not a single loop, not even a rhythm structure. But despite the schizophrenia, each track flows perfectly, in cascading psychosis. Perhaps "flow" is a poor choice of words, because we're not talking about the serenity of a cool mountain stream here. We're talking about the devastating force of a cyclone-induced tidal wave. Even the slower tracks pack this ravaging force. "Alter Idem", "Lumen Obscura", and the "Cx State" remix "Binary Cx" disguise the maliciousness in a thick shroud of tribal percussion, devious ambience, and even some drum 'n' bass, but the strength of these compositions is enough to rival the dance-floor smashers like "Cervix", "Hypoxia", "Shades Of Sickness", and the original mix of "Cx State". Incredible. There's simply nothing to compare this to. If ever there existed an album that could please everyone from the trashiest headbanger to the most fickle electro-purist, this is it.



the aggression white line



ah cama-sotz epitaph



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ammer einheit deutsch



amoeba watchful



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the aggression white line override timan. cd.

It seems that the glory years of innovating industrial-metal from New York are over, but now Long Island's The Aggression present their debut CD. Unfortunately, only some newcomers manage to shine in the flood of releases. Let's see if The Aggression belong to them: *White Line Override* is co-produced by Sister Machine Gun's Chris Randall. With him, the guys created a blend of crunching guitars and danceable electronics in the style of KMFDM, Chemlab, and older Ministry. On a few tracks, you can obviously hear influences from old school EBM bands, or at least Killing Joke or DAF. As many others, they hope to unite both the electronic and the guitar-based crowds, and they certainly get their feedback, though they can't offer much individuality yet. Except for tracks like "Cockdiesel", "Devil's Crossing", and "Airly", they don't show courage to break out from the standards, and so there's nearly nothing that sets this record apart from the flood of other releases in this genre. Track 17 should be a hidden bonus track with acoustic guitars, but it sounds as if they were a bit drunk, so some had better not explore it. The whole production is acceptable, but nothing incredible. Especially the vocals of lead singer FJ Desanto are often too muddy or mixed too low. If you like the conventional kind of industrial-metal, it wouldn't be a bad idea to give them a listen. For all others, let's hope that the guys soonest explore their complete potential. That may happen with their forthcoming remix album, which will present remixes from huge bands like Cubanate, 16 Volt, and several others, next to new tracks of their own. We'll see. < **operative. sed.**

aghaast view. carcinopast. electric death trip. cd.

Aghast View return with their long-awaited second full-length, *Carcinopast*, now on Electric Death Trip Records. 14 tracks, 2 of which previously appeared on the *Vapor Eyes* maxi ("Torrent Haze" and "Vaporize"). *Carcinopast* far surpasses *Vapor Eyes* in every aspect, and Aghast View proves to grow with every release. EBM at it's best. This album begins with "Pay Off", an upbeat, full-force dance track with a slight Front Line influence and Swamp Terrorist style vocals. Next up is "Fade Away" (which is the original version of *Vapor Eyes*' "Fade Out / No Doubt Rmx"). Fast paced, sampled guitars and vocals in the Swamp Terrorists vein. "Fade Away" is what Aghast View vs. Biopsy would sound like, but leans more towards the Biopsy sound. Also enclosed is the "Fadefuck" remix, which is a short instrumental version of the track. Throughout the album there are 5 instrumentals: "Fadefuck", "Per/Version" (a remix of "Sub/Version" from *Vapor Eyes* with a more techno influenced sound), "God's Acre", "Immunity (Dub)", and "The Immunity Of God" (the signature Aghast View final track of chaotic fucked up sample use). On *Carcinopast*, AV deal more with melodic choruses, like in "God's Fist" and "Intervention", with slow tempos, vocoder use on vocals; very comfortable to listen to, something not expected from Aghast View. They put a lot into drum programming. Unfortunately, they use the same sounds all too often (they just love those *Cleaned Visions* drum sounds). But still, with this release Aghast View proves to be at the forefront of modern EBM. < **operative. denial.**

ah cama-sotz. epitaph. hands. cd+7" box.

This Belgian artist has been ravaging the underground industrial scene for many years, with several ultra-limited edition vinyl releases, special packages, and many high-profile compilation appearances (including KK's *Rape The City*, Front De L'Est's *Ophir*, and soon, Ant-Zen's *Ant-hology*). Finally, in 1997, he presented this first full-length CD on the great German label Hands Records, limited to 420 hand-numbered copies in a special cardboard box, with an additional 7". These tracks range from brutal sonic terrorism in its purest forms, to advanced technological chaos (in its purest forms). The disc goes through something of a metamorphosis, beginning with harsh, hypnotic techno rhythms, then slowly delving into more traditional, surreal soundscapes and noise structures, then coming full-circle back to the grinding emptiness of rhythmic hypnosis. Ah Cama-Sotz never goes for a full-frontal assault, but instead prefers to hypnotize you, and get you alive, slowly from the inside with the sweet pleasure of pain. The 7" offers three additional tracks: One is a majestic "Anthem Of War", with militaristic snares and powerful horns. Another is a dark, brooding soundscape, and the last track is a power noise percussion track, that features minimal spoken word vocals of Tina Bauer. The package is a quite intoxicating blend of tradition and technology, accessible enough for newcomers, yet brutal enough for the fanatics. Very intriguing. Also, AQS has just released a 300 copy, handmade limited edition LP on the Belgian Cats & Cats label. Act fast! < **operative. sage.**

aimless. same. dion fortune. cd.

This is a new German artist on the Dion Fortune label, and seems to be in a more rock-oriented direction than many of the other darkwave artists on the label. There are some medieval classical elements, with violin, viola, and cello featured in many of the tracks; however, they have a tendency to get overshadowed by classic metal guitar. The "power rock" female vocals belting out these songs doesn't help matters much, either. If this band stops trying to produce slick rock anthems, they might have a chance. Only a few songs, in particular the slow, haunting acoustic ballad "So We Are...", display any kind of sincere sounding emotion. The rest of the album, though, just seems a little too forced. If only they could tone down the rock guitar and bring out more of the strings, and if the vocals were a bit softer, that would be an improvement. But this release is mostly rock / dark metal with just a trace of medieval goth elements. < **operative. empress.**

alien faktor. arterial spray. and cattle mutilations. decibel. cd+rom tracks.

Yet another release from Tom Muschitz. To keep it quick, muddy recordings over powering guitars with death metal-like vocals. Chris Randall from Sister Machine Gun contributes to a track. Big deal. The best thing about this is the computer animated video that comes with it. Also, what is the point in having liner notes, when the damn thing is unreadable because the type is the same colour as the background? < **operative. denial.**

allied vision. unburied. zoth ommgog. cd.

One of Zoth's latest finds is the Spanish solo-project Allied Vision, who we saw a few years ago on one of Side-Line's *Elektrauma* compilations. Mr. Storm has made an enormous step forward, and *Unburied* is a highly accomplished work of pure electro aggression and dark atmosphere. This is the stuff we electrofans thrive on. Fast, harsh bass lines, pounding drums, eerie strings, sickly distorted vocals... Sure, there's nothing new here, but the composition is so clean and the tracks are so memorable that it doesn't matter. Had this album come before V: dominated the dark electro world, Allied Vision would be the band people are now touting as Laethier Strip's only worthy successor. But it didn't, so hopefully, that just means that the way is paved for Mr. Storm to come in and take over. Yes, this disc is that good. I defy the legions of V: fans, or any devout followers of the late, great CCP, to find fault with this album, aside from possibly the song titles. Who would have thought that tracks with such silly titles as "Black Wizard", "Demon Sect", and "Lance Of Destiny" could be such electro bombs?!! Despite this nonsense, the lyrics are not all that silly, certainly not enough to take anything away from the electro greatness of Allied Vision. For those of us who are unashamedly rooted in EBM tradition, this disc is flawless. < **operative. sage.**

ammer einheit. deutsch kriegier. our choice / invisible. cd.

Deutsch Krieger is a conceptual album of epic proportions, and full appreciation of its devious satire and social criticism requires more than a cursory knowledge of 20th century German history and language. Years of research and sound scavenging went into its recording, and I suspect that it would take nearly as much time to fully understand the significance of every sound. It's a very complex and detailed electronic opera documenting three very different eras that ravaged Germany in this century, and the players include nearly every significant voice and sound from each period, calculated with meticulous precision, and executed with razor sharp wit. Act I, *Kaiser Wilhelm Overdrive*, deals with WWI German emperor Kaiser Wilhelm. Act II, *Adolf Hitler Enterprise*, with Nazi tyrant Adolf Hitler, and Act III, *Ulrike Meinhof Paradise*, with 70's guerrilla terrorist Ulrike Meinhof. Each utilizes scratchy recordings from the people in question, as well as many other people, sounds, music, and other media consistent with each time period, as well as forgeries produced by the artists, set to sparse electronic rhythms either derived from or somehow relating to different sources or aspects of the respective piece. It's simultaneously baffling, entrancing, disgusting, and intriguing. The bio summarizes these recordings perfectly: "100 years of German madness compressed into 66 minutes of impenetrable beats and wild sound collages... A challenge for the ear and the brain." Be warned! < **operative. sage.**

android lust. resolution. timan. cd.

We all know that the fair sex is overwhelmingly absent in the electro scene, despite how libertarian we all think we are. As with mainstream culture, women are more often exploited (by others, and by THEMSELVES!) than anything else, in this and most other subcultures. A few people are trying to do something about it, but so far, there's been very little headway, and there are precious few female electro artists, especially here in America. Battery, meet your most worthy colleagues since Collide. What's more, Shikhee is not only the powerful voice of Android Lust, but she's also the one and only prodigy behind the electronics. In an ideal world, such a thing would be commonplace, but this is a much-less-than-ideal world, and the fact is that it's pretty much a milestone, at least in this genre. But don't think that Shikhee intends to slide by on a gimmick without the substance to back it up. No way! She can easily hold her own right up there with the big boys, and maybe even teach them a thing or two. For the most part, the music is standard, albeit well-crafted, dark electro, with ambient and darkwave overtones. Where Android Lust really shines, however, is where most others in genre fall short. Her compositions are emotional and compelling, as opposed to the very inhuman approach of her male contemporaries. The music spans a broad range of emotions, that are accented, but not solely driven by, her vocals, and the whole time, it remains firmly rooted in dark electro atmosphere. It's never weak or sappy or melodramatic, like a lot of "emotional" music. On the contrary, it's all certainly "hardcore" enough for the electro freaks, but if you're open to it, it can also really move you. Very intriguing. Also noteworthy is the stellar production of the entire album, which is also (not surprisingly) the result of Shikhee's work alone. As an added bonus, there are two remixes of the track "Heathen" tacked on to the end of the disc; one each by both members of Oneiroid Psychosis. Neither one adds much to the track, and I prefer the original. They're not bad; just not much different. Anyhow, this disc is absolutely recommended! < **operative. sage.**

andxesion. live punishment 03. ant-zen. lp.

Andxesion is a live collaboration-project of noise artists initiated by Raoul R. of NoiseX. This collaboration at last happened at the Musik In Elektrisch festival at the bunker in Aachen, on 24th May '97. On the last performance of this two-day festival, nearly all artists entered the stage to start a common form of sound anarchy, resulting in this record. Raoul managed the coordination and opened the live "punishment". The whole thing developed into a hypnotizing, demanding and violent concert of noise. An honest sound, where you often hear the spontaneous and improvised actions of the artists giving this record that certain something. Totally disturbed sound that shows it's true structure especially to the hypnotically minded. Andxesion united at this evening: Raoul R. (NoiseX, DKF, Thorax, Ultra Instinct), Olivier Moreau (Imminent Starvation, Delta Fies, Ambre, Torsion, Urawa), Philipp Münch (Synscape, Ars Moriendi), Tim Kniep (Synscape, Blendwerk), Patrick Stevens (Sonar, Noshinto, Hypnoskull), Salt, P.A.L. T. Hein, Sascha Ruf (Krakatoa), Andreas Schramm (Asche, Ars Moriendi, Tempelgardens) and Jörg Eberle (Rabenhim). The LP includes a 24 page booklet, with brilliant artwork by Salt, showing images of communication units for stating the concept of united communication: power noise movement worldwide! < **operative. sed.**

another mission. struggling to rise. synthphony. cd.

This second release from the new Synthphony electro-pop label marks the astonishing debut of this brilliant wunderkind duo from Sweden. Not since And One first appeared has a teen act displayed such advanced levels of musical maturity and melodic sensibility as those displayed by this pair of 17 year olds. Another Mission deliver ultra-melodic, highly dance-oriented, bubbly electro-pop in the tradition of the Swedish neo-Eralesque school. Indeed, Daily Planet comparisons are bound to surface (the name Avant Garde has also popped up), and while Another Mission has matched DP's clever composing and programming skills (keyboardist Sebastian Haakanson also showcasing a highly advanced knowledge of high tech analog/digital sound manipulation), for the most part few other viable similarities can be noticed. The young duo has brilliantly distinguished itself by making its music even more dance floor friendly, doubling on the bubblegum and adding large doses of teen sensibility, something lacked by their older peers. The only weak spot, if it can even be considered that, for this otherwise incredible debut is the lyrics, which at times come off as underdeveloped and silly. However, they never stray into camp territory and when delivered by singer Johan Westmar's boyish tenor, they still manage to compel. Fans won't be able to help singing along to ultra-melodic, cybergum dance floor fillers like "Love is the Way", "Artificial Man", and "Candy", although every track in the 12 song collection is a standout and worthy of single release. With all that said, *Struggling To Rise* provides a truly memorable introduction to a band that is bound to become one of the new phenoms in the international electro-pop scene. This is a definite debut of the year candidate and it proves that Synthphony Records is going to be a force to be reckoned with. Enjoy the flow of electronic melody! < **operative. surge.**

armageddon dildos. speed. bmg / ariola gmbh. cd.

It's been nearly three years since Armageddon Dildos released their last full-length, *Lost*, and cries of "sellout" still ring through the hallowed halls of electro. Even the much better *Unite* maxi, which included a really good remix of "East West", wasn't enough to stifle the complaints. So we waited, ever so apprehensively, as a whole lot of legal bullshit delayed this new album time and again. Now it's all sorted out, and the buff duo finally release their fourth full-length album and major European label debut, *Speed*. The verdict? Unfortunately, it's not much of a surprise. Uwe and Dirk have a big, fat corporate chubby crammed so far down their throats that it's making ME gag. Save for some slight synthpop overtones,

half of *Speed* practically grunge. Grunge electronica, that is, because someone's obviously done their market research. That's the half that was produced by Gang Of Four's Andy Gill. Gang Of Four were quite something in their day, but this is contrived cock rock garbage. The other half was produced by Bob Kraushaar (known mostly from his work with Pet Shop Boys), and these tracks fare much better, with a techno approach and much more innovative electronics. A few of these tracks even occasionally almost border on enjoyable, but they're far from the good old days of "Resist" or "In Your Mind", or even "Homicidal Maniac". I'm all for progression, but only when it involves actual progress (as opposed to just a bigger paycheck). The complete change in the later tracks just further proves what pathetic yobs AD have become. If, at this point in their career, they're willing to give so much control to a producer just to get on a major label, then they're just a bunch of tools. Oh, how the mighty have fallen. < operative. sage.

ars moriendi. memorandum. ant-zen. lp+cd.

Once upon a time, there was a band called Ars Moriendi. Their martyrdom has given life to bands like Synapscape, Asche, Morgenstern and Templegardens. Ars Moriendi's spirit was alive between 1990 and 1995, and this release is the estate of their works. *Memorandum* is a CD+LP set, limited to 501 copies, which was designed as usual by Salt, but looks nevertheless quite unusual: The CD is placed into a printed paper sleeve and stuck directly on the record. Fortunately, there is also a hole in the sleeve, so you can put the complete item directly on your turntable for listening. On the LP, you'll find some of their early tracks ('90-'92), which could be described as anarchic electro - reminding a bit on the early 80's electronic heroes like Snowy Red and Force Dimension, but a little bit harsher and noisier. The CD is a perspective of the last two years of their work ('94 - '95), sounding definitely more complex structured - from dark ambient with drowning bass percussion to hard rhythmic noise. A track like "Armageddon" reminds of Mother Destruction, with its tribal and hypnotizing sound, the difference being that vocalist Andrea Boerner (who's now running her own project Morgenstern) sings more maliciously, giving the song more aggression and powerful force. Some other tracks are done in the mood of DIVE, but Ars Moriendi are more complex, using a nearly endless variety of sounds. Especially a track like "Endlich!", with its disturbed German vocals and harsh power rhythm, is becoming a classic in German industrial clubs. Some of you might know the band *Memorandum* on Cold Meat Industry? They released a CD titled *Ars Moriendi*... but this is a different story... My desire for more Ars Moriendi work is finally over. This is their last release; may they rest in peace, but their spirit lives on in Synapscape, Asche, Morgenstern and Templegardens. < operative. sed.

beefcake. spontaneous human combustion. hymen. lp.

On their first mini-LP, Beefcake present a very atmospheric drum 'n' bass sound, definitely not fitting into that traditional, monotone d'n'b scenario. A reason for that might be that they're not released on a typical drum & bass label. These are young guys, creative and rebellious, are breaking the rules of the d'n'b scene. Beefcake built up very harmonic soundscapes which are disrupted and deconstructed by hard and sometimes harsh drum 'n' bass rhythms. They use an unbelievable variety of sounds and quite complex drum programming, which makes the project absolutely unique. This is music for the floors and for your mind, and can be recommended to d'n'b fanatics, as well as open minded electro-fetishists; fans of recent Højubob material will adore this. Beefcake have already made a remix for the Daniel Myer's d'n'b project. Myer, but unfortunately it was not released by Groove Attack. Maybe it was too hard & complex for them. Beefcake are now working on a remix for P.A.L. which will be released on P.A.L.'s upcoming *M@mx* LP on Hymen. A newcomer with this much innovation always makes me confident for the future. < operative. sed.

beequen. the surrogate gate. ant-zen. 10".

Beequen, the project of Frans de Waard from Staaiplaat and Freek Kinkelaar, already had several releases which brought them good resonance in the ambient scene. Their new record, presented by Ant-Zen, is packed in an ultra-heavy brown cardboard packaging, with images from various structures of stones (or planets?). The sound is definitely an ambient record with a very warm and hypnotizing atmosphere. Beequen don't use synths and samplers like most others of this genre. Instead, they still experiment with noises, loops, and other effects created during their installations. Their unusual sound is created by quiet machine-rhythm loops, whirs and buzzes, deep dronings and several distant voices. A very interesting impression, because everything sounds honest and real. < operative. sed.

bio-tek. darkness my name is. zoth ommog. cd.

Don't ask me how he does it, but Jonathan Sharp manages to release an average of about one album a week. He does them out, one by one, to every single label in existence, and not a single track suffers from hasty composition. The latest Bio-tek album, *Darkness My Name Is*, is a perfect example: 11 tracks of pure EBM fury, with not a weak track in the bunch. Perhaps it's a bit less innovative than a lot of Jonathan's other work, but I suspect that the point of Bio-tek is to provide him with an outlet for pure electro aggression, and allow him to deviate with his other projects. I'm not saying that it's trite; it just never strays from the standard dark electro norm. As usual, *Darkness*... is packed with samples (many of which are easily recognizable from some very famous songs...). The rhythms are tight and hard, with firing bass lines; lots of brooding stings and ominous synth atmospheres. Most of the tracks are hard dance monsters with irresistible choruses and Jonathan's trademark vocals ("Veronica Voss" and "Murderworld" are killers), but the few slower, instrumental tracks are just as powerful. As with *A God Ignored*..., this Bio-tek album sounds more like the evolution of New Mind than New Mind does, with all the grit and power and electro angst of the early material. The artwork is incredible as well, and utilizes the same New Mind does, plus has a big foldout of s&m imagery. This particular copy happens to be among the first pressing, in which the artwork was severely marred at the pressing plant (I think these were all recalled, but it's still beautiful. Bio-tek has left Zoth since the release of *Darkness My Name Is*, so they probably aren't doing much promotion for this... Watch out for it and pick it up while you can! < operative. oren.

birthingam 6. you cannot walk here. hard / cleopatra. mcd.

The great Danes known as Birthingam 6 continue their trend of offering extended maxis of remixes with this first single from *Error Of Judgement*. The American edition contains 4 mixes of the title track, 2 mixes of "One Of These Days" and 1 of "Food For Thoughts". "You Cannot Walk Here" is a great, anthemic electro dance track with electrogic J.L. DeMeyer on vox, but with these 4 very mixes, it wears a bit thin. Actually it's only 2 mixes, each presented in an Edit version, and an Extended version. The Persecuted versions (Edit and Extended), remixed by the California Band Carbon 12, are easily better than the Victimized versions; very trancey, but still hard dancefloor killers. The Revamped mix of "One Of These Days" is a complete rework of the track, with a peppy techno beat and no vocals, but the Unshamed Mix is nothing too special. The United mix of "Food For Thoughts" is quite different from the album version, and luckily, they don't beat it to death. Fanatical fans will be happy, but others should just wait for the next album. < operative. oren.

black raven. the solitude of ravens. allegoria / ar-goat. mcd.

Black Raven create a kind of dark, minimal romantic folk. There's little more than an acoustic guitar, vocals, some very low-key synths, and a few sparse samples, and the synths and samples are really only used for atmosphere. Several different male vocal styles (all sung by Angel Villani of Agonije) play off of each other quite well; some are spoken, some are whispered, some are sung in a distant monastic style, and all are in Italian, except for the final track, which is a text of Friedrich Nietzsche, spoken in German by Francesca Bracco. This track also has some live cello. Despite the epithets Black Raven use, they really don't ever approach any goth banality, which is a very pleasant surprise. They just write simple, modest folk that might appeal to fans of OES, DJ, O3 and the like. < operative. sage.

brave new world. regret. a different drum. mcd.

Brave New World come to us via America's leading synthpop label / distributor, A Different Drum. Their sound combines nice electronic work with trademark American synthpop vocals. The mixes featured on this single come from bands such as Cause & Effect, Seven Red Seven, Laura Effect, and also from the band itself. Forming an opinion of the band from this single, they are not among my favorites on A Different Drum. The sound of Brave New World could use some work, perhaps more melodic vocals, and more variation within the structure of each song. More often than not the songs build quickly to a nice energy, but then they stay there for the duration of the song. A few more ups and downs might do a lot for their sound. I must point out however, the "b-side" song on this single, moment of silence, is an excellent piece of work. A nice smooth beat carries through subtle climaxes of strings, with a casual vocal melody weaving throughout. This song makes the single well worth the effort in my opinion, but the title track doesn't really do anything for me. < operative. ora.

cleen. designed memories. zoth ommog / metropolis. mcd.

It is Winter. It is clean. Cleen is the new project of Højubob member Daniel Myer (who also released two drum & bass 12"s on Groove Attack under the name Myer) and Thosten Meier (obviously, there are many Meiers here in Germany). Well, Cleen is like two steps backwards of Højubob, one turn left and two steps forward. It's a melting of Højubob's well-known minimalist drum 'n' bass electronics with bombing electro. Cleen is definitely more song oriented, and after listening one time, you get addicted. With its lovely melodies ("Believe" must be an electro-love song) and pumping bass drums, Cleen breaks up into a melodic, futuristic electro-dance inferno you cannot refuse. All songs of the 6-track CD are potential floor-fillers, for which "Freezeout" is getting the most points. The 10 minute song "Smoking Enemy" starts as atmospheric dark techno, like Underworld does it, but there is no happy ending. The drum 'n' bass massacre comes in, slowly but effectively, and destroys the harmony. You cannot escape. Everything I do, I do it just for you. Believe me... Believe Cleen. Bastards. < operative. salt.

click click. shadowblack. off beat. cd.

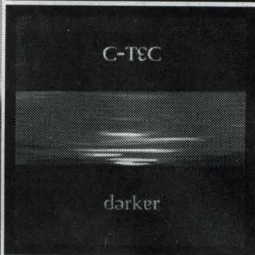
When UK artist Click Click returned to the scene after an 8 year hiatus (their last full-length being 1989's *Bent Massive*), I was certainly expecting a changed sound, and didn't think they would continue much of their dark goth / electro that became their signature in the 80's. However, no one could have anticipated the complete radical altering that we hear on *Shadowblack*. They have completely deconstructed the dark electro elements and rebuilt them into a trippy combination of experimental dub, drum and bass, and trip-hop. When I first listened to this release, I primarily thought of it as good background music, a bit repetitive, and trance-inducing. Upon more listens, it becomes evident that each of the 9 long tracks (average being about 8 minutes each) has a life of its own, with lots of tempo changes and different sounds weaving in and out of one another...they may be slow to build, but very rewarding if you stick with them. When listening to this CD, patience is essential; what, at first, seems to go nowhere, eventually will lead somewhere. Washes of guitars, breakbeats that flow in and out, orchestral strings, sampled chanting, repeated lines over and over again like mantras, flowing sequences, all of these elements come together to form this spacey potpourri. Maybe the fact that there are so few vocals present makes the tracks even trippier; vocals really don't belong here anyway. "Parabellum" has some nice samples of operatic female vocals, but they appear very late into the track. The title track has some of the darkest atmospheres mixed in with the drum and bass beats. For fans of the early Click Click, this will take some getting used to. It's a fresh and invigorating new direction, and this artist stands to gain a legion of new fans. < operative. empress.

corpus syn-drom. seasons of mist. cd.

Corpus Delicti made quite a name for themselves in the gothic rock scene, with releases on notable labels like Glasnost in Germany, WMD in their French homeland, Nightbreed in the UK, and even Cleopatra in the US, and what probably helped them even more were numerous high-profile tours and festivals. Now they've changed their name slightly, and their style dramatically, and it's difficult to predict how they will be received in their new guise. *Syn-drom* is a very varied and mostly electronic work, ranging from metal-driven crossover anthems with slight nods to their gothic past, to straightforward techno. The relatively new French label Season Of Mist seems to think they'll be an instant success in the electro scene, because there are so many electro freaks who (like myself) are ex-goths and fondly remember this band in their past life. I'm a bit more skeptical. Sure we remember Corpus Delicti... but for all intents and purposes, this is not Corpus Delicti. There are still elements of it: it's great when a band of contrived goths realize that it's 90's, and move on to explore new sonic territories, but there's so little cohesiveness on this album. For the first few tracks, they sound like a metal band who just discovered goth. Then they make a complete about-face, with a minimal electro dance track that sounds a little too much like the theme to Knight Rider. It's better in the remixed version that appears later on the disc. Then it's back to gothified metal for one track, just before a brilliant tribal ambient-techno piece with a trip-hop drum loop and soft whispers, that then breaks into all-out drum 'n' bass. This is definitely the highlight of the album; really a very seductive track, and if the rest of the album were similar, I'd have nothing but praise for it. Even the following track is an interesting groovy experimental ambient work with distant and infectious vocals, but it breaks into silly, angst-ridden metal snarl several times throughout. More of the same confusion follows, and the album ends with yet another great ambient track. Really, aside from Sebastian's semi-consistent vocals (still usually similar to his old, goth style), the only element that holds through the entire album is the random, almost subliminal, stereo effects that flow through each track. This is what makes the good songs great, and the marginal songs tolerable. *Syn-drom* isn't a bad album, per se, but certainly a precarious one that will not appeal to everyone. As Corpus, they could have a bright future in whatever direction they take, but right now, they just seem indecisive about where they're going. < operative. sage.

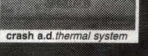
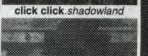
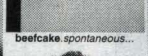
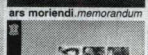
FEATURED STIMULUS

c-tec | darker
wax trax! | synthetic symphony



Just when we had given up hope that a full-length album from Cyber-tec Project would actually materialize in this millennium, along comes C-tec. OK, so it's not the original trio of New Mind's Jonathan Sharp, Crisis NIT's God Denton, and the granddaddy of EBM, Jean-Luc DeMeyer. It's not even the same name. So for all intents, it's not even the same band. No problem. Marc "the fucking genius" Heel has stepped in and infused this project with the all the vitality it needed, and then some. The tracks are fresh and invigorating, taking leads from breakfast and jungle, and melding them

with very innovative electronics and ambience. Many bands are doing that now, but C-tec grooves with master workmanship that most of them can't touch. And regardless of the fact that DeMeyer himself is virtually untouchable, he hasn't sounded this cogent in years, and he's perhaps never sounded this passionate. He's entirely convincing. The album is a bit of a metamorphosis, running an awe-inspiring gamut of emotions. Emotion is not exactly closely associated with either Heel or DeMeyer. At least not positive emotion. But with *Darker*, they're both revealing themselves in ways they never have before. They ARE human, they DO feel sentiments other than anger, and this album is living proof. Musically, lyrically, and even vocally, it's very personal and introspective; possibly even spiritual. Sure, there are some killer dance tracks. No doubt, a track like "Foeta" will be an instant classic, and "Flowing", with Heel on backing vox, will keep crowds moving as well, but even those are tracks that effect you long after they're over. They may not change your life, but they will certainly make you think, and more importantly, they will make you feel. Imagine; an electronic album that is intelligent AND emotional. And they said it couldn't be done. DeMeyer is on the way to being a god, and if this is any indication of the new Cubanate album, Heel and Denton are not far behind. Simply inspirational, and not to be missed. You may just be reborn.



FEATURED STIMULUS

collide | distort
re-construction / cargo



We've never gotten a chance to cover this band before, and I'm stumped as to why. Statik, the man behind Collide's machines, is a veritable alchemist of electronic sound conjuring unknown breeds of structured chaos for the next millennium, and ka-RIN's sultry ethereal voice is the most unexpectedly perfect fabrication taming Statik's creations. *Distort* is not the new Collide album. Instead, it's the monolithic remix album we've been hearing about for months. 14 tracks in all, 10 of them

are remixes by other artists, as well as Statik himself. A few of the choices of remixers come as no surprise, like Allen Faktor and SMP, or even Waiting For God and Idiot Stare. After all, Re-Con is a very incestuous family. The end products of these are really not all that surprising, with the exception of Allen Faktor's Abstract Dub Fuck Mix of "Violet's Dance". This is really the most innovative work Tom Muschitz has ever done. The best mixes are provided by Das Ich, whose darkwave style mix (taken from the Nightshade Prod. / Euromedia maxi, Skin) is of course breathtaking, T.H.C.'s deranged goa techno mix is simply brilliant, and Crocodile Shop's eclectic

electro techno mix is par for their course. The three cover songs, "Obsession", "Whip It", and "Son Of A Preacher Man" are all as excellent as Collide's own material. Most have heard these tracks on the *Reflections In The Looking Glass* and *Newer Wave* samplers. The one new track, "Fear No Evil", shows the duo keeping up their high standards, and gives us a taste of what is in store for the new album, expected later in '98. *Distort* is further evidence of that Collide is on the cutting edge of modern electronica. With just one full-length release, they've garnered legions of fans, and gained the utmost respect of their peers. Bravo! <operative. denial



crocodile shop.metalwerks



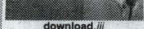
dark illumination.realize...



digital factor.countercheck



division #9.dub n bass



download.ii

cosmcity. isabella. different drum. cd.

Here is one of my favorite artists on A Different Drum. This album is a wonderful mixture of emotional love songs, and excellent dancefloor material. Most of the songs are a combination of strings, innovative beats, smooth vocal melodies, and flawless electronics. The lyrical theme presented throughout the songs is no real surprise: love. All the emotions and stages of love and amorous attraction are spoken of, in songs with titles like, "Crucify", "The Envelope", "Alone", "Your Beautiful Lie", and "Oblivious". While these titles represent only five of the twelve tracks on the album, they also represent the songs which I have fallen thoroughly in love with. The album as a whole is flawless. I highly recommend *Isabella* to any sentimental synthpop fiends who love to feel something while they dance. Excellent! <operative. ora.

covenant.sequencer.off beat / 21st circuitry. cd.

This is the US release of Covenant's phenomenal second full-length, *Sequencer* (although, it's missing the track "Lumina", with an added bonus of the *Stalker* maxi, including the track "Liquid Sky", that was left off that maxi when Off Beat appropriated it for O Files II). This track is a combination of low minimal electronics and vocals laid over a hip-hoppy sequence—it has a bit of an 800's style. What can I say that hasn't already been said about the rest of the tracks? *Sequencer* was probably one of the best releases of 1996, with its thundering combination of heavy techno sounds, dark melodies, perfect beats, and Eskil's "Jean-Luc DeMayer" style vocals. Covenant is already the hottest EBM artist around with a stature on a par with 242 in the mid-to-late 80's. Their music is fresh, tough, and manages to stir the emotions. This is due to the strength of the dark melodies and vocals, and they somehow manage to mesh this perfectly with the powerful beats and techno elements. This is an album of dance classics, including "Figurehead", and "Stalker", of which there are three mixes: the original (more aggressive) mix, the "club" version, which manages to rise above its simplicity, and the more complex "All Shapes" remix that brings down the vocals and brings up more complex beat structures. Other stand-out tracks that go beyond the successful formula are "Phoenix", which is very darkwave; "Slow Motion", like "Liquid-Sky" mixing minimal synths with hip-hop; "Storm", which contains some drum'n'bass sequences; and "Flux", which is probably the freshest sounding track, a little more experimental than the others. In all, this is a must buy! <operative. empress.

crocodile shop.metalwerks.metropolis / out of line. mcd.

On this European-only collection, Croc Shop and friends resurrect some of the trio's best tracks for another run through the mixing board. The two oldest tracks here, "Growing Stronger" and "Celebrate The Enemy", are great mixes taken directly from Tinman classic *Crush Your Enemies* remix album, and they're the only two that were previously released. Their Metropolis debut, *Beneath*, provides "Higher" and "High And Deep" as bases for new and different interpretations the NY based Cydonia and Hakatak / InfoSoc's Paul Robb. The former is a repetitive, trance electro mix, and the latter is a more dynamic, funky techno anthem. Croc Shop's more recent album, *Pain*, renders "Horizon" for an amazing percussion-driven rework by ex-UTN / Urania's George Hagegeorge, and also "Waiting Game", for three different mixes by Mick Hale and his DAMN cohorts. Mick himself does the Single Mix, while Horst and Shred together do very different EBMixes, the first of which is definitely very EBM in nature with pulsing 4/4 rhythms and distorted vox, but the second is a spacier, techno-inflected breakbeat track. Sure, this is already Croc Shop's second remix album, but on both, they've offered many diverse mutations, and there's no complaints here. <operative. sage.

dark illumination.realize.the error.zoth omnog / metropolis. cd.

Long before this disc came out, the electro world was in a frenzy over Dark Illumination, due to their smashing entrance on *Body Rapture Vol. 7*. Without a doubt, Dark Illumination are Zoth's revelation of 1997. If Putrefy Factor 7 had access to Haujobb's studio, they'd probably make an album like *Realize The Error*. It's a hellish journey through the murky depths of "intelligent industrial", with occasional bursts of dance-crazed energy. Their sound is sometimes difficult to pinpoint, but overall it's very ambient, without delving into masturbatory downtempo nonsense. The disc is interesting from beginning to end. But even on the few club tracks that are here, the ambient elements never take a back seat. They use a lot of odd rhythms and breakbeats, and an array of techno sounds, with oscillations and stereo analogue manipulations abound, for a maximum minimal effect. The songs are well crafted and memorable, but not anthemic. Daniel's smooth, deep, effected vocals are not distorted beyond comprehension, and really add to the mix. The final track is a 10.40 experimental piece that shows both a poppier side of the band, and a harsher, industrial side. For some reason, this album reminds me of Second Disease. I really hope Dark Illumination don't disappear after one great disc, as so many great bands do. Recommended! <operative. sage.

dhi.transmissions from the chemical land.fringe / van richter. cd.

I tried for years to find the *Chemical Land* Showdown EP, and all I was able to scrounge up was a third or fourth generation dub of it on a crappy cassette. Even that wasn't easy, but it was well worth the trouble. When Van Richter decided to re-issue the first DHI album, *Machine After Transmission*, luckily, they also dug up three of the tracks from that EP, in wonderfully crisp, remastered form. If you're not familiar with the album, it's a solid collection of excellent hard electronic tracks; slightly funky, and covered in a real atmosphere of angst and despair. It sounds slightly dated now, as it was released in 1991, but it's still very enjoyable, and is far better than their follow-up work. At the time, DHI used their guitars intelligently and sparingly; really on par with *Rape and Honey*-era Ministry, with well-written songs and well-placed guitar. It's not quite the immortal classic that *Rape and Honey* is, but it's not out of the running, either, and it's definitely still worth checking out. The three bonus tracks ("M1911A1", the excellent "Staircase Repetition", and the EP version of the killer "Chemical Land"), are really the three best tracks from the EP, but I wish they had also used "Force Rhythm". Anyhow... don't overlook this. It also has completely new artwork, with some design elements from their new *Transformantia* project. <operative. sage.

diary of dreams.bird without wings.accession. cd.

This is the third full-length from German darkwave artist, Diary Of Dreams. D.O.D. is the beautiful brainchild of Adrian Hates (aka the bass player for Garden Of Delight), who, along with Alistair Kane on guitars, has created the most perfect music on the planet (in equally gorgeous packaging; the artwork on this digipak is superb). Like the previous releases before it ("Cholyman" and "End Of Flowers"), the atmosphere of *Bird Without Wings* is introspective and melancholy, although the music is ever so slightly more percussive than those earlier releases. What makes this release (and the music of D.O.D., in general) so special? Layers upon layers of melodies, including washes of classical piano, shimmering percussion, waves of dramatic strings, subtle, yet, powerful guitars, echoing programmed rhythms: this is the heart of the music. It's soul lies in the somber vocals and thoughtful words sung by Adrian...e.g., lines such as "Perversion finds its roots within our hearts", and "Nothing ever progresses if not the thought is noble", and "Tomorrow is always the first day of the end of your life". The lyrics to the track "Flood Of Tears", are the most profoundly sad lyrics I have ever heard...and, oddly enough, that song has a light acoustic/folk kind of melody. This is emotional, personal, and thinking territory, without the usual "goth" pretension! The music is also not anything like the Sisters-inspired (though, well-done) goth rock of Garden Of Delight. It defies any categorization, really, and the words are an impossible medium to describe its beauty and its power. Every song is excellent, but if I had to pick a favorite, it would be "But The Wind Was Stronger", probably because this one song sums up everything I want in music. A perfect song from a perfect album. <operative. empress.

die symphony.same.self-released. mcd.

Die Symphony are a St. Louis based quartet and present with Foundations Of Malice, their debut EP-CD. I must confess that they're one of the most impressive newcomers for a couple of time now. The first look in the booklet made me a bit skeptical. I expected some adopted brothers of London After Midnight, but this gladly changed after the first tracks came out of my speakers. What they offer is a powerful, unique combination of industrial rock, electro-goth and progressive programming, mixed with beats that kick as hard as they groove. The eight track CD starts with the dark, meditative intro "Amen", that merges into more guitar-driven power tracks with club potential like "Lie for you", "Slave king" or "Chamber Dance", which includes a Marilyn Manson sample. Rough Guitar riffs are their main driven force, and so they'll probably often be compared with bands like Manson, KMFDM, NIN or Ministry (who they also sample), but nevertheless, they play a very unique form of industrial rock. My personal fave on this CD is "This Is A Heart", with attractive guitar riffs, firing sequences, and a melodic refrain; a perfect song with high recognition value. Besides their ability to write good songs, the crispy vocals of singer Christian DeVain could be another reference for their way to the top. This man really surprises with an extreme vocal acrobatic. Though influences of the big brothers are not to be denied, Die Symphony offer a solid, innovative, and very well produced debut. Melodic and entertaining, certainly a band for the masses. <operative. sed.

digital factor.countercheck.hypnobeat / hyperium. cd.

After the great *De Facto* box, we couldn't wait for this one, and now this German electro trio strike back with their best release to date. Digital Factor remain in the style of their previous releases, while exploring a slightly more atmospheric techno edge than before. *Countercheck* is what the great Pouppeé Fabrik would have evolved into if they had not diverged into a crossover style. In fact, Digital Factor take many cues from the Swedish masters of minimal analogue EBM on some of their harder, more explosive tracks, but they also show us a softer, spacier side that is just as well done. The alternating vocalists achieve maximum effect. Standout tracks include the poppy potential club hits "Spacebar" and "Unnecessary Future Horror Visions", the PF-esque "Fountain Of Youth" and "Risk", and the very industrial "Code 272628". Definitely one for the electro-freaks! <operative. oren.

division #9.omen ii.dub n bass.tinman. cd.

Mick Hale is one of the most innovative, and unfortunately, under-appreciated individuals working in electro music today. Projects like Crocodile Shop, ProGrex, and this here gem, Division #9 always receive great reviews, but they just don't even seem to reach the level of success they deserve. They're rarely heard in clubs, and the names are scarcely uttered in conversation, which leads me to believe that perhaps the world just isn't ready for this man's genius. But if he were European, or at least on a European label, I truly believe that the electro freaks would worship him. The American ones would, that's for sure. But instead, acts like Haujobb receive all the praise, while people like Mr. Hale have been seamlessly melding different styles of progressive techno with EBM for at least as long. His second release under the name Division #9 is all the proof anyone could need that he's as adept at doing this as anyone else out there, and I only hope that people begin to realize it. As the subtitle, *Dub N Bass*, suggests, *Omen II* is a hallucinogenic trip through reggae / dub-flavoured drum 'n' bass, with a bits of jazz and electro, lots of ambient texture, and countless psychotic groove shifts and breakbeats. I'm no expert on techno, so I don't know if the crazy beats here were stolen, or written from scratch. If Mick programmed these insane beats himself, it was probably from a maximum security institution of some sort, because he's much too schizophrenic to be walking the streets. Regardless, it makes for one hell of a ride. If you doubt the man's prowess, this album WILL change your mind. Recommended! <operative. sage.

dkf / thorax.red blood cells.an-zen. lp.

I was a bit surprised when I received this record, it doesn't look that much like a 12" vinyl, more like an item from an emergency-room. It's covered in light green paper with a clear transparent bag, decorated with a sticker like used for bags with blood-plasma (rh o positive). DKF is the harsher project of tattooed terrorist Raoul Roucka or maybe even better known than NoiseX. The introduction of the 12" informs me that "it's a pure concentrate of harsh rhythmic power electronics, smashing beats melted with an inferno of noise-destruction" and that's really true. This is noise in its clearest forms with maximum effect. The sound is a perfect example for the initiators of the new generation, grown up with the sound of Esplendor Geométrico and SPK and now striving for their heir. The other side of the record presents a new project, called Thorax. It starts with a relaxing ambient track, very trance like, probable to regenerate from the penetrating, merciless percussion of the A-side. The next Thorax track starts a bit noisier and you prepare yourself for the next inferno, but it doesn't get that rhythmic again, instead it sounds more like true death industrial, in the way of Brighter Death Now. All in all an extreme experience, recommended for strong listeners only. <operative. sed.

doktor mabuse.die eingeweide des.mes. mcd.

This is one of those self-released CD-Rs, and yet another testament to the inadequacy of this format. I tried 3 different CD players before I got it to track at all, and even when it finally did, the play was erratic. What I could hear of this French project's second demo was interesting dark electro with some techno and goth influences. It's really too bad that we couldn't hear more. (A note to all unsigned bands: CD-Rs are FLAKY! Especially the ones with do-it-yourself imprints! Don't use them for your demos!! A&R, label, and magazine people will not lose any sleep over your band if they can't play your CD-R on their stereo. Stick with a good cassette, and present it as cleanly as possible.) <operative. sage.

dominion.only the strong survive.metropolis. cd.

Well this was a surprise! Boston-area Data-Bank A veteran Andrew Szava-Kovats returns with the first Dominion record since leaving KK many years ago. With the two earlier albums, Dominion offered a nice and unique ambient / gothic / world music hybrid that was very interesting at the time. Unfortunately, he hasn't really updated this sound much over all these years. It doesn't even sound like he's gotten any new equipment.

The Eno-esque compositions are moderately interesting, but today's imperious ambient listener demands a much more modern sound than this album can deliver. So much for Darwinism. < **operative.** sage.

doubling thomas. father don't cry. subconscious / metropolis / off beat. mcd.

There isn't much that still needs to be said about this. Doubling Thomas was one of the best projects eVin Key and Dwayne Goettel ever released. It's that simple. It never really got the recognition it deserved, but this re-issue brings it back into the spotlight, with all new artwork, a very slick digipak, and most importantly, two unreleased tracks, "T.H.C." and "Majickal Horse". They were recorded years after the initial Doubling Thomas material, and are in a very different style. "T.H.C." is similar to some of the Download material, and much more "techno" than any of the rest of the Doubling Thomas stuff. "Majickal Horse" is a short, eerie atmospheric track, closer to what was expected, but still reflecting a different time period. As for the rest of this maxi, it's classic; the epitome of atmospheric dark electro, like only the masters can do it. Most of you have the original release (or the identical TVT re-issue), but for those who don't, this is essential. < **operative.** oren.

download. chad's family. subconscious / metropolis / off beat. cd.

Last time we reviewed the limited Off Beat edition of this, and now Metropolis presents the same disc, but in an exquisite digipak. It's a very harsh noise collage. For those of you who are into sonic sodomy, this is the thing for you. If you are expecting to hear what you have come to expect to hear from download, you will definitely be surprised by this one. The album is a soundtrack for a film called "Charlie's Family", and was originally recorded from 1994-95. Unfortunately, I am at a loss to cross relate the sound of this album to something you may already know. Fans of bandy like Mental Destruction, Vromb, Dissecting Table, Controlled Bleeding, or even the more experimental Skinny Puppy material might enjoy this soundtrack. Prepare your brain and ears to endure the harsh sonic beating that only a veteran like eVin Key could produce. < **operative.** ora.

download. iii. subconscious / network / off beat. cd.

Five of us are anxiously huddled around the stereo as I put this disc in just moments after it arrives. The building ambience of "Toothy Hood" fills the room, and we wait in anxious anticipation. The track sporadically breaks into a mid-tempo drum 'n' bass loop with some capering analog sounds twisting around, but the rhythm remains steady through out the track. There's a perplexed look on each of our faces, as "Cunning" begins. This track is even mellow, and as the jazzy bass line comes in, the others ask almost in unison, "Are you sure this is Download?" "I'm skeptical myself, so I double checked the plain black & white promo case. "Yes." The group is silent, as the sound of chilled-out techno fills the room. The five of us sat there for over an hour hardly saying a word, and one by one, as the disc progressed, each of our faces went from a very expression of cynicism to an apt expression of understanding. You see, the disc never kicked us in the face as we were expecting. Instead, it lured us, almost unwillingly, into the depths of its brilliance. Download are still as psychotic as ever, but this insanity is very different. Even at "Flight Of The Luminous Insects", easily I'll be angriest and most obnoxious point, the psychosis is very subdued. The album's underlying ambience, and the countless rhythms, loops, and effects that comprise it, are the keys to its genius. It will catch you off guard if you're expecting the blunt force of their earlier work, but don't let it dissuade you. I'll be every bit as captivated as anything Key has ever done, if you're willing to accept it. For those that are reluctant, listen to tracks like the aforementioned "Flight..." or "Beauty In The Eyes" first, then go back and let the rest of the disc seduce you. It's as surprising as Hill's Journey To The Center Of The Bowl was, but as with that album, it's a trip that's well worth taking. < **operative.** sage.

dream into dust. no man's land. ethionic streams. mcd.

Dream Into Dust is a 3-piece ambient goth band from New York, and, apparently, contains a former member of dark folk project December, as well as occult goth superstars Bambi, Corsetta & Doll frontman and head of the infamous Suffering Clown. This 4-track MCD is very goth, with gloomy lyrics laced with mysticism ("Seven cups float across the sky / Behind them ten swords cross..."). There are some intricate textures that appear here, more so than in the average goth band; however, none of the tracks succeeds in keeping my interest. Some of the team attempt to convey Cold Meat-like atmospheres with spoken word laid over dirge-like, slightly experimental arrangements of noisy layers of echoed and distorted strings. Other tracks mix elements of neo-classical strings and flutes alongside acoustic folk guitars. Yet, despite all these elements, there really isn't anything memorable about this release... these tracks just don't go anywhere. < **operative.** empress.

ecm. ambivalence. zoth ommog. cd.

Starting this disc off are three songs from their previous album, *Bleicheit*, that was released on Furnace Records a few years ago. All three are quite good, having vocals and being completely electro in nature. Most of the new songs are instrumental, and subsequently I feel they are far better songs. The first few new songs follow in the footsteps of high quality electro acts such as Institute for the Criminally Insane, X Marks The Pedwalk, and Early Abscess. The best songs, however, are the last few tracks which have a clear IDM / techno-ambient feel. It is this the direction that E.C.M. is taking. I'll be sure to purchase all the new material! Most of the material is clearly in the electro vein, while some of the new songs even remind me of the dancer Apex Twin (circa *Classics*) or the Polygon Window stuff. Also, it should be noted that apparently one of the two original members is no longer with the band. Overall, it's very high quality electro with techno elements for the dance floor or cerebral introspection. < **operative.** mr. tangent.

empyrium. songs of moors and misty fields. prophecy. cd.

Empyrium is a German goth duo, and the 6 tracks on this MCD are much in the Nephilim goth rock style, with brooding, melancholy and sometimes screechy Carl McCoy-esque vocals. Not all the vocals are screechy, in fact some are quite nice, almost choral at times. While the guitar is prominent, it's not over-powering, and mixes well with the other strings and drums. Some of the tracks use more acoustic, folk guitar, or piano, or even flutes as the focal point to convey the sad melodies. Particularly the last track here, "The Ensemble Of Silence", is a song that starts out quiet and reflective, and then becomes more dramatic towards the end. While listening to this band, I'm also reminded of Darkside Cowboys, another current goth artist making music of a dramatic nature. It may not be an original sound, but it isn't bad. I don't see this appealing to electro-freaks, though. < **operative.** empress.

evils toy. box. hypnobeat / hyperium. cd.

Evils Toy have gotten big and famous, and moved on to a new record label after three excellent albums on Hypnobeat, so it seems that now is the perfect time for a retrospective. They kick off *Box* with a completely different, subdued instrumental mix of *Human Refuse's* "No Life". Nice, but we want more. Next up is the album version of *XTC's* killer "The Old Race", then it's quickly on to what we've been waiting for: an unreleased track called *Mad Modern Dream*. It has an older sound, perhaps like something from *Morbid Mind*, and it's a great track: catchy chorus, very memorable, but a tad too repetitive. It's followed by more minimal mix of the hit "Organics" that's not all that different. Following this is the only *Morbid Mind* track that appears here, the smashing "Dear God", followed by the old classic "Third World War". Then the Evil twins' good friends Re/Act give *Human Refuse's* "Feelings" a facelift, updating the sound with a little "drum 'n' electro", but it's a lot more mellow than the original. Another classic, "Make Up", follows before Haujobb's remake of *XTC's* "Abnormal Decision"; a laid back drum 'n' bass-y instrumental track. "Sacred", the b-side of the *Dear God* maxi, is next worked in the Diva Mix, a little updated from the original. The album mix of "Organics" follows, before Second Decay water down "Make Up", and the album mix of *Human Refuse's* sappy darkwave track "Lonely" closes out the disc. This limited edition is a worthy purchase for the die-hards, and a good introduction for newcomers, but if you're unsure or broke, go with the new album, *Illusions*, first. < **operative.** sage.

fatal blast whip. slave device. self-released. cd.

Fatal Blast Whip is a California-based electro project that that definitely shows promise. I'm hard-pressed to think of a good comparison, even though it's pretty standard material. Some techno-elements spice up a few tracks, but really lack production value. They also use some innovative vocal effects that manage to sound dark without becoming trite. The only problem here is that this is another CD-R with a DIY imprint that throws off the balance of the disc, and I have yet to find a CD player that will play more than a minute of it at a time before going haywire. It's really difficult to review a disc like that, and I certainly can't recommend purchasing it, because it's likely that you won't even be able to play it. If they had it professionally pressed, it might very well be worth looking into. < **operative.** sage.

float. i hate you. eternity deutschland / dion fortune. mcd.

We reviewed this last time, and now it has been released with Eternity's new German partner, Dion Fortune, under Eternity Records Deutschland. Of course, all the great pop hooks are here: irresistible choruses, dance beats, and the results are always outstanding. You can't go wrong. While perhaps not as innovative as bands like Children Within or Stetemachine, Float are definitely not one of the many pop bands that are stuck in the 80's. They certainly bring a very modern element into their bittersweet tunes, and they will be loved for years to come. < **operative.** sage.

float. patience. eternity deutschland / dion fortune. cd.

I must admit that until relatively recently, I was never much of a fan of synthpop. I could tolerate it, but I never went out of my way for any of it. It wasn't until I heard Children Within's *The Countless Galaxies* that I was completely seduced by a synthpop album. Float's *Patience* the same type of album, in that it could entice even the most indifferent listener, as well as easily please all discerning fans of the genre. This Swedish duo's combination of dance beats and alluring melodies is simply irresistible. Stefan Lindkvist's vocals are so bittersweet that you can't help but fall in love with them. Musically, there's a solid foundation of New Order-esque pop, but as obvious as that is, there's at least as obvious of a techno influence, even some ambient soundscapes - all with crystal clear production. The best part is that they're not locked into one style. They explore different uses of guitars, drum loops, and varying vocal styles, and the results are always outstanding. Another plus is that unlike many of their countrymen, Float is always fun. Even when Stefan is singing about lies, lost love, or broken relationships, it's always upbeat. They're a versatile and charming pop band for the 90's. Recommended for all pop connoisseurs, and anyone that enjoys good, uplifting music. < **operative.** sage.

front line assembly. colombian necktie. off beat / metropolis. mcd.

This is the brilliant first single from FLA *Flavour of the Weak*. "Colombian Necktie" is easily one of the best tracks from the album, and it's presented here in the Tongue Fed Edit. It's really just a shortened version of the album track, perhaps released to promote radio play, as the album version clocks in at nearly 7 minutes, and this one makes it in under 5, with no significant loss. Needless to say, it's an amazing song. Just listen to it. The non-album track "Deadlock" follows, with a slightly darker feel than "Colombian Necktie", and even the rest of the album, for that matter. It's still very techno-influenced, with breakbeats and such, reminiscent of *TN's* classics like "The Blade" or "Mindphaser", only it's a hefty 7 minutes, and entirely instrumental, with the exception of a vocal sample or two. The density of the track and the constant rhythmic shifts surely make up for the lack of vox. Another instrumental, "Electrocution" is up next, which was previewed in the Rough Mix on *Tyranny... IV*. Again, this is a dense, dark, and long techno track, complete with stolen drum loops, infectious synth lines, and a few cheesy samples. A definite crowd-pleaser. Rounding off the maxi is the GoARGE Mix by Tim Schmidt of the title track. This is probably the tip of the disc. It's a complete instrumental mutation of the original track, but still entirely recognizable. This mix is awash with gritty synths and muscled beats; very well executed. From what I understand, Tim Schmidt is a well-respected (I believe German) GOA-trance artist, but this is not exactly in his usual style. I don't know. It's a great track, and probably worth the cost alone. Even if it wasn't, the two non album tracks certainly are. Of course, this is highly recommended! < **operative.** sage.

front line assembly. reclamation. roadrunner. cd.

First off, if you're new to Front Line Assembly, then you must go out and buy this. This is essentially a "best of" from this seminal prototype electro-industrial juggernaut. Even if you have all their other releases, you might want to check into this CD as it features some new mixes not found elsewhere. Not completely new tracks, just various unreleased remixed versions. The previously released tracks can all be found on either the UK version of *The Blade* maxi or on the *Mindphaser* maxi. Most of their great hits are found here: "Digital Tension Dementia", "No Limit", "Iceolate", "Virus", "The Blade", "Mindphaser"... So, understandably, it's a very worthwhile compilation. If you've never heard FLA, then you're really missing out on one of the bands that defined the entire electro-industrial genre. FLA, along side 242, Portion Control, DAF, Gad Gadget, Nitzer Ebb, Clock DVA and Leather Strip, were the originators and progenitors of this entire electro scene. My only gripe concerning this release is that most of the remixes, while being unreleased, are not completely different from the original release. If you already have most of Front Line's material, this isn't really an essential release, unless you're missing the UK version of *The Blade*. If you don't have that 8 track maxi, then this is really a great CD, as it features four tracks not found on the US version. < **operative.** mr. tangent.

funker vogt. we came to kill. zoth ommog / metropolis. cd.

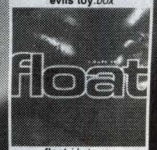
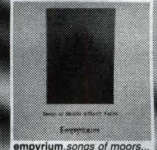
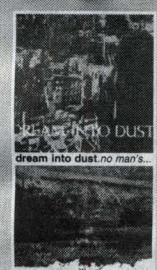
The Words of Power maxi proved well that Thanks For Nothing was not a fluke, and Zoth's new prodigies are already back with a pounding electro-

FEATURED STIMULUS

evils toy | illusions
eraser - metropolis



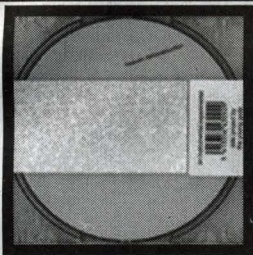
Evils Toy are finally back with the follow-up to *XTC* *Illusions*, one of the most astounding albums of 1996. *Illusions* is a lush and mature album that further develops the style of their recent work. They continue to flow within the framework of hard, danceable electro, with strong melodies, compelling vocals, and techno-infused rhythms, but they really push this style to transcendent new heights. There are so many potential club hits here, with racing synth lines and pounding beats, with some of their most addictive choruses ever. Vocoder effects may sound dated when some bands use them, but Evils Toy are a big exception to that rule. They make Volker's otherwise very gruff vocal inflections soar, and you can't help but sing along in high voltage tracks like "Provision" and "Psf". Combined with infectious grooves and breakbeats, the dance tracks simply can't fail. But, *Illusions* is not strictly an upbeat electrodance record. We can hear several slower tracks focused more on orchestration and melody than on danceability, and even a few instrumentals. There's also a minimal bonus track from way back in '92. This album finds Evils Toy on a new label in Europe with good distribution through Nova Tekk, and will again be licensed to Metropolis in America, so you'll have no trouble finding it. It will gain Evils Toy legions of new fans throughout the world, and will easily please all fans of their previous work. A highly accomplished electrobom for mind, body and soul, from a dynamic duo. Recommended! For those still hungry for more, the *Box* disc, their last release on their original home of Hypnobeat, is an excellent "best of" collection of remixes that spans their first three albums, and utilizes the skills of Haujobb, Second Decay, and the very promising newcomers Re/Act!



FEATURED STIMULUS

heaven deconstruction & al comet
play it again sam . mutant sound system

The Swiss masters of sample-driven chaos may not have a new Young Gods album for us yet, but the two driving forces of the band have new material available, and both albums are quite incredible and eclectic works. The eponymous Heaven Deconstruction record is, to draw an obvious ambiguity from the title, a deconstruction of the deltias' most recent album, *Only Heaven*. It's a masterful ambient collection spliced together using material that was too far gone for that already very spacy Gods album. Actually, some of this material was used on that album, but diametrically, where *Only Heaven* rocks, deconstructed, it flows. The flow, however, is not exactly serene; it's often jarred and even violent, be it a very low-key Eno-esque way. The pieces are very entirely instrumental and very dynamic, scraping treacherous lows and soaring to stellar heights. Overall, it's an enthralling work, recalling the likes of Aphex Twin, Aube, and occasionally perhaps even Scorn. The Al Comet record, simply entitled *Comet*, is the man's first real solo album, as the only previous album, 1991's *Europ Pirat Tour*, was a live disc of



material from the L.A.D max and a lot of unreleased stuff. Anyhow, this disc has little to do with that stuff, except for the fact that it is very experimental. It doesn't have much to do with Heaven Deconstruction either. *Comet* does grooves a bit more than Heaven Deconstruction, with a bit of a nod to the current techno scene, and the disc even has a rare danceable moment or two. For the most part, though, it's relaxing and introspective, while remaining lighthearted and fun. Both discs are incomparable, and I really can't wait for the next Young Gods album. I only hope it can live up to these two performances.

XXXXXX



garden of delight, paradise

GRIDLOCK

gridlock, the synthetic form

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to bomb carrying more than enough force to destroy any doubt that they were here to stay. If there was one thing their debut lacked (and that's a big "if"), it was diversity. The smashing *Take Care* maxi that preceded this new album took care of that, showing noisier and more minimal side of the band, plus introducing Ravenous' goth crooner Tim Fockenbrock on backing vox (not to mention offering a great remix by Patrick Cordeny and Daniel B.I.). So we dive headlong into the new album with very high expectations, and it's a non-stop thrill ride, beginning to end. Overall *WCTK* retains the same style utilized on the first album, which is rather derivative but at the same time very distinct, but within this framework, they explore many new and different territories. Snippets of everything from techno to metal find their way into the mix, but the boys never lose their way. Even with the introduction of some really chunky guitars, they retain their signature sound, and keep things very interesting the whole way through. There are plenty of dancefloor killers, and some more atmospheric, even orchestral, stuff as well. "Siegeszug" is an epic piece, but you can still dance to it! They even give us a vastly different and excellent new mix of their eponymous theme song! These kids pretty much epitomize the new breed of hardcore electro, as much so as 'W' once did, and if they continue on the path they're on now, they'll play a big part in shaping the future. Enthusiastically recommended (but beware of the hidden track). < operative. sage.

garden of delight, paradise, dijon fortune, cd.

This is the 7th and final release of Garden Of Delight, the most well-known and best artist of the Nephilim-worship school of gothic rock. Unlike their last release, *Scheul*, the songs on *Paradise* are more subtle, rather than goth rock anthems. And, there aren't as many overly metal guitar riffs present on this release, either. G.O.D. choose to make an understated exit with *Paradise*, and that's a good thing. The songs on *Paradise* remind me of why I became a fan of this band in the first place, and evoke the moodier atmospheres of their strongest release, *Necromanteion IV*. Acoustic guitars and dark piano melodies dominate on the slower tracks. Some of the songs are still upbeat, though, utilizing some minimal strings in the background. Artaud's vocals are in true Andrew Eldritch-form without being over-dramatic. Some of the stronger tracks are "Procession", "Stranger", and the endnote piece "The Circle Will Be Close Forever", a slowly building 8 and a half minute track and an epic note to end on. G.O.D. began in 1994 and meant to release only 7 CD's...however, the liner notes suggest that a new project will evolve called Chaos 1400. That will definitely be something for fans to watch out for in the future. < operative. empress.

god's girlfriend, whore damage, tinman, cd.

You've heard all the gimmicks: 7 foot tall, transsexual, anorexic, dominatrix, whore, yadda, yadda, yadda. It's all pretty silly to me. Ditto for the artwork and name; not shocking, just inane. The music is moderately enjoyable, if you can stomach melodramatic, experimental dirges drenched in guitar solos. I mean, there's obvious merit to most of the tracks, but sitting through a fuzzy, plodding goth rendition of Led Zepplin's "When The Levee Breaks" isn't exactly my idea of fun. Whatever. < operative. sage.

gravesmond, mordenheim, dreanor, cd.

Looking at the cover of this CD I'm afraid... very afraid. The first thing I expect to hear when I play the disc is an assault of chunky guitars, and a singer who either wants to be James Hetfield, or the goblin Blix, from the movie "Legend". My fears were not put to rest until the third song began. After a disturbing rendition of Bach's "Toccata" from "D-Minor Toccata & Fugue", my ears were caressed with a pleasant, neo-medieval style song. The fourth song, and title track of the album, "Mordenheim", carried more of a soundtrack feeling, as it consisted of tense, ambient strings and occasional thundering noises. The next song brings back the nice neo-classical / medieval sound, played on harpsichord with no percussion behind it (it is short though, scarcely over one minute long). Overall, the sound of this album is suited to be a soundtrack for some dark, medieval, mythological film. Completely instrumental, and shifting from moods of brooding ambience, to quiet neo-medievalist sounds. Recommended listening for fans of Cold Meat Industry or Staaltalpaat artists like Ildrost or Reason D'tre. < operative. ora.

gridlock, the synthetic form, pendoragon / off beat, cd.

In the last issue of Culture Shock (transmission 01.97), we made mention of Gridlock, probably the most promising new US electro artist, and *The Synthetic Form*, one of the most eagerly anticipated debuts of 1997. Well, here it is, and, not only is it wonderful, it surpassed all my expectations. Gridlock is an original artist, who, for purposes of comparison, take some of the atmospheres you'd find in a Numb or Placebo Effect release, but certainly don't try to imitate. There are 18 tracks that flow seamlessly into one another. Many tracks are brief interludes in between the listed songs, making this CD a very richly textured listening experience. Included here are the best songs from their previous demo-tapes (*Sickness* and *Frozen*). However, these songs are completely reworked, remastered, and some of them remixed into almost completely brand new sounding material. There are also 5 never before released tracks that show Gridlock has matured into their own style. And what a style it is - foreboding soundscapes, complex layers of rhythms, searing beats you feel down to the bone, and intense synthy melodies. The tempos are fairly slow-to-mid range, with maybe one or two possible tracks for club play (namely, "Sickness" and "Regret"). However, this really isn't a CD filled with danceable electro. Rather, it is one that is meant to be listened to for its complexity and its subtlety. About the only thing I can point out that perhaps could use some tweaking for future releases is the fact that the distorted vocals are sometimes drowned into the mix; although, this does add to the overall nightmare-ish quality. Gridlock is already among the best. < operative. empress.

griffin's fall, a medicine for melancholy, dijon fortune, cd.

Griffin's Fall is a project, joining members of In My Rosary, Derriere Le Miroir, and Printed At Bismarck's Death...three popular German dark-wave artists. Sad to say, the quality of this release falls short of the quality of each of those individual artists' releases. As the title suggests, the music is upbeat, with a definite sense of humor (one of the tracks is called "Vampires Of Beer"), and not really melancholy at all. For the most part, this release contains a lot of synthpop. The CD has its finer moments in tracks like "Savonarola", with its medieval classical arrangements of strings and a dark creepy saxophone (yes, a saxophone). There is also another track, called "Nocturnal Deceit", which is decidedly weirder; it's just saxophones and vocals...the effect is kind of a drunken gothic / dixie / jazz funeral march...or, maybe imagine if Tom Waits were a goth...and it ends with a spoken word poem in what sounds like Russian. This definitely stands out among the rest of the dark pop tracks on this disc. A very strange CD. < operative. empress.

hazard, lech, malignant, cd.

Hazard is a project of Benny Nilson, formerly known as the famous Cold Meat band Morthond (later Morthound). It's really the first album that this Swede has put out in a long time, released worldwide on the American Malignant Records. We can see similar intentions here as with the earlier Morthond releases - eerie dark ambience on a foundation of looped textures. *Lech* is very minimal, but it has glimpses of absolute chaos, and a complex overall scope. Textured isolationism for fans of this artists, as well as all CMI and Malignant devotees. < operative. sage.

heavy water factory, cries for pain, energy / off beat, mcd.

The electro artists from Michigan with their radioactive inspired name present us with *Cries From Hell*, a remix album of material from their recently released *Author Of Pain*, plus two unreleased tracks. Most of the mixes were done by HWF themselves, aside from two mixes by Battery and Fishtank No. 9. Remix works of newcomers normally leave a kind of bad aftertaste, but this CD has fully existing legitimacy. The artists around mastermind Jesse McClear know well how to handle their instruments, and nevertheless, listening to the equipment used for their first record is a proper exaggeration. Their detailed programming in tracks like "Perception of Reality" and "Control" is really breathtaking, equally suited for headphones and the dancefloor. Though their sound is nothing really new, they entirely convince with a perfect mixture of techno, industrial, ambient, trance, and dark electro elements. For the tracks "Vampire" and "Delusions", with their ethereal composition and groovy rhythm along the lines of recent Delerium, Maria Azevedo of Battery provides additional vocals. HWF really know how to combine catchy melodies, weird samples, and experimental electronics with hacked dance-beats so that they create memorable songs with plenty of club hit potential. Highly recommended for everyone who's into progressive electro sound. < operative. sed.

hellsau, vain, sub-mission / invisible, cd.

It's no secret that sample-guru STR left Swamp Terrorists to form Hellsau. We've been hearing about it for well-over a year. The question was, would it live up to the power and innovation of Swamp Terrorists, and still offer something worthy of being separate? Well, that question has finally been answered... with an emphatic, "Hell, yeah!". Save for a few tracks that could easily double for Swamp tracks (some on which Ané H. even does guest vocals), Hellsau is a very different beast. The rest of the album delivers fury and rage in the gritty way that only STR can, spliced with an ambience that Swamp Terrorists have never known. On it's grimy surface, Hellsau is thundering industrial-strength techno, with drum 'n' bass breaks, trip-hop loops, and guitar splices coming from every direction. Nearly every track is a relentless assault, but there's a very atmospheric subtlety to the tracks. Distant screams and buried vocal distortions flow within the mix. Countless layers of percussion and sound effects form a surreal texture beneath the pounding dance beats. It's very deceptive, because the dominant percussion sound like Rotterdam-style techno circa 93 / 94, but the underlying rhythms add entirely new dimension to it. Even the incessant 4/4 kicks are invigorating, not to mention ultra-hard. Several of the tracks on here are alternatives of tracks from the preceding maxi, which oddly enough, is called *Revain*. Hellsau is definitely not for the faint at heart, so if you can't handle it, you'd be advised to get out of the way, because they're not letting up for anything. Now the question is, without STR, will the next Swamp Terrorists album live up to the power and innovation of Hellsau? < operative. sage.

ikon, flowers for the gathering & in the shadow of the angel, apollyon / metropolis, cd.

Ikon are hailing from Australia and as an obvious characteristic, they belong to the large field of gothic and wave music. Metropolis has licensed their last two full-length CD's from Germany's Apollyon Records, undoubtedly a wise decision because Ikon really know their craft. *Flowers For The Gathering* contains eleven excellent wave pearls, which invite you on a journey with benevolent melodies flowing in and out. Their whole magic spreads out in tracks like "Persuasion", "Life Without End", "On The Trail Of Tears", "For Eternity", or "Into Your Madness". Michael Carrouds' expressive, charming, and yearning voice, which reminds of Ian Curtis, has never been better produced than it is here, and gives all its splendor to these charming melodies. There's a lot to perceive and to receive, if you're open to it. The predecessor, *In The Shadow Of The Angel*, offers the same bit sweet symphonies like *FFTG*, but it's sounding a bit harder and colder, more like the old wave heroes in the way of Joy Division and The Cure. Though it is a clearer structure, it develops the same fascination after a few listenings; pure, immortal sound, most effective in a candle light atmosphere. Favorites are "Condemnation", "Hollowed Ground", "Black Roses", "Distant Memories", and the cover of Death In June's "Fall Apart", which attracts me more than the original. A band with a bright future if it doesn't take the same old like Joy Division, the band they're mostly compared with. If you have demand for everlasting, timeless sound, fulfill your needs with these two albums. < operative. sed.

in the nursery, praha 1 (live), cat's heaven / sub-mission, cd.

In The Nursery have been around for some time now. Consisting of twins Nigel and Klive Humberstone, with the vocal and percussive assistance of Dolores Marguerite C. On this live performance recording, they had the help of Q, on military snare drum. A nice mixture of their material is presented here, from older tracks like "Mystere", "A Rebours", and "Sense", to many middle-era and newer songs. A total of 16 titles are performed, with the live nuances giving a warm, welcome quality to the sound. The live rendition of sense is really enjoyable. Aside from being one of my favorite songs from the group, the live version has such wonderfully complex percussion, you can almost clearly imagine experiencing the live performance. A must have recording for fans of In The Nursery. For those unfamiliar with their sound, it is a mixture of ambient strings, soft female vocals, and smooth persistent beats. If you enjoyed the sound of Delerium's latest album, *Karma*, then you will probably enjoy some of In The Nursery's more recent albums. < operative. ora.

ish, red, tinman, mcd.

ISH is a NJ-based duo that have achieved moderate success with a few local (NYC / NJ / Philly) hits. I hadn't even heard the name in years, so I was pretty surprised when this arrived. Musically, they walk a thin line between electro and techno. The problem is, the "techno" here is pretty dated. We're not talking anything like the current trends of "intelligent industrial", or breakbeat-infused electro. Sure, they had this hybrid style long before these new fads, but they haven't kept with the times. It sounds like commercial rave music from the early 90's, with budget electro sounds (from the early 90's). The only exceptions are the one remix that employs a more ambient drum 'n' bass style, and the two remixes done by Crocodile Shop. The Croc Shop mixes really save this disc. One is a smashing jungle-riden electro track, and one is a bizarre dub / jazz / electro killer. They're both excellent, but bear little resemblance to the original tracks. In all, I'd have to say that aren't really worth a second look, but the two Croc Shop remixes are easily worth the low-price of this disc. < operative. sage.

it, era vulgaris, nocod (drop 6.3), disturbance / materiali sonori, lp / cd.

This is the long-promised, monumental remix album from the Italian mastermind Ivan Iusco. Eight tracks from the brilliant *Era Vulgaris* album, com-



garden of delight, paradise

GRIDLOCK

gridlock, the synthetic form

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pletely reworked (or *Ncode*) by eight different artists from all over the electronic community. Most of the remixers are acts that reside on (or collaborate with) Ivan's own Disturbance label, including Dive, Nebula, Red Sector A, Monomorph, and Astral Body, and these artists make brilliant showings next to the likes of Lassigue Bendthaus, Attrition, and Brian Lustmord. Each track is so different from the original version that it's been renamed. Nebula attacks the original track "Air" with ferocious d'n'b intensity, and it's a real headtrip. Lassigue Bendthaus gives the track "Arentostate" an unnerving ambient approach with insane subliminals. Red Sector A reworks "Phosphor" into "Hydrogen", with a very "intelligent-electro" result, with some tribal drums and a very groovy feel. Attrition take a surprisingly poppy turn, with some spacy effects, right before Monomorph hit with a completely twisted jungle remake of "Nionica (Unknown Ratio)". Then (on the CD version, anyway) Dive turns "Combarctioner" into a dark, harsh, minimal industrial piece that is, well, very Dive! On the picture disc LP version, Dive's mix is replaced by a truly psychotic and very haunting mix of "Cyclovorian" by The Black Dog; very noisy, very ambient, and very, very well done. The pinnacle of both versions, however, has to be the epic 10-and-a-half minute Lustmord mix of "Human Womb". This master manipulator creates some of the most intense atmospheres ever. Quite simply, this track is an aural hallucination, whose effects last far beyond the length of the song. Astral Body close things out with an energetic mix of "Out Of Sight", just as trippy as the Lustmord mix, but quite invigorating after that dubious journey. It is one of the innovative and interesting acts around, and while this remix album is no substitute for the full-length, it's an essential journey nonetheless. And the very limited LP version is well worth whatever it might be going for on the black market, because the extra mix will appear no where else. Do not miss this! Saturate the system. Bring on the beat. < **operative**, sage.

Jihad, a prayer in the night, ras dva, cd.

I was beginning to think that maybe it was some sort of hoax that an album for this band would ever actually be released. Luckily, it wasn't. I'm sure everyone remembers their great tracks released on Ras Dva's *There Is No Time* and *Dora Blue* compilations, and if not, then you must know the Benestrophe material. Rich Mendez was the unmistakable voice of Benestrophe, and now he is the unmistakable voice of Jihad. Instead of the Dassing brothers manipulating the electroscapes that lie beneath Rich's eerie inflections, it's his own, equally talented sibling, James Mendez. Like Jihad's sampler contributions, *A Prayer In The Night* is dark and ominous electro far from today's standard provisions. It's very deep and personal, a warped audio sculpture seeping with atmosphere and intellect. The production value is incredible as well, engulfing listeners (willing or not) into the foreboding world the music creates. And yes, the music is quite apocalyptic, but at the same time, it is also rather uplifting. Difficult to describe and impossible to compare, Jihad's debut is enthralling. We expected nothing less. < **operative**, *oren*.

Kill switch... Klick, air, cleopatras, mcd.

I will state outright that I'm no fan of crossover, so if you think this review doesn't do justice to the band, or in more direct words - if you're a crossover fan and think this review "bites", you may be right. This band can be undoubtedly and accurately summed up as American crossover. Among a multitude of artists who produce angst heavy "rivethead" music, with a minimum of emotion (other than anger). Their sound is quite similar to other American crossover bands, like Hate Dept. or And Christ Wept. Maybe it's personal taste, but I enjoy a little variation throughout a song. When the energy reaches a high point and just stays there throughout the whole song, it tends to get boring. This is the main problem I have with most crossover music, and is a problem with the first three songs on this album. The fourth song however, "Your Money, Your Pain", is very enjoyable. Maybe it's only because it's slower in tempo, but the quality in overall sound seems to be better. The complexity of the structure has more depth. "Anger" is another slow tempo song, but doesn't have the same effect on me (it comes close though). "Konsonent" carries a nice mood, but doesn't stick in my mind. "A/B Continuity" is my second favorite on this album. Closer to the traditional crossover sound, but not quite angry enough. To compare this release to their previous one, *Degenerate*, I like this one better. There are five songs from *Degenerate* presented in remixed here, but all the songs on *Air* have less guitar work and more electronics. < **operative**, *ora*.

Killing floor, come together, re-construction, mcd.

Killing Floor are one of many crossover bands moving in an even more rock-oriented direction. It's not my style, but at least their songs are memorable, and fueled by old-fashioned socially conscious punk aggression. On this maxi, Institute Of Technology take "Tear It All Away" mix 95% of the guitars, and morph it into a hypnotic techno / electro track that's very moving and a fun. Alien Factor have their way with "About To Break", adding a steady electro rhythms and pumping up the guitars to the point of thrash metal banality, but the end result is moderately enjoyable. Christ Analogue rework the track "Wood" into a funky CA-esque stomper with very odd atmospherics. There are also two album tracks here from their latest, *Divide By Zero*. Not bad. An hey, anyone that blatantly samples The Simpsons scores points in my book. < **operative**, sage.

Kmfmd, i@3%, wax trax! / tvl, cd.

KMFMD basically rediscover themselves with every album. Unfortunately, with the past three or four albums, they had been rediscovering variations of the same worn-out nonsense to a point where they had become a ridiculous parody of themselves. Granted, a certain amount of the farce was intentional, but it just got boring. Well... either someone let them in on the fact that the joke got old a long time ago, or they came to some prophetic self-realization on their own, because this album is amazing. The electronics are not only brought way up in the front of the mix, but they're also far more innovative than they have been in years. Maybe it's because the lineup is evolving... maybe it's because there are several guest artists... hell, maybe it's because one day they just decided to sit down and figure out what all those little buttons on their equipment actually do. Whatever the reason, they've grown in leaps and bounds, and the spirit of KMFMD is far stronger than ever. While the electronics here are certainly brilliant, they're actually overshadowed by the incredible variety of vocals. Tim Skold gives several world class vocal performances here that work infinitely better with this music than his solo work. Raymond Watts gives it a go on a few tracks with, as usual, stellar results. Abby Travis provides the best female vocals KMFMD has had since Christine Siewert. Of course, Sascha and En Esch work their magic as well. And finally... (imagine an outrageous, overblown Sigfried and Roy-style introduction song) Ogre, the man, the myth, the legend, gives his finest vocal exhibition in recent years on the undisputed highlight of the disc, "Torture". Whatever you call it, this album is far and away the freshest, most invigorating, and hands-down best KMFMD album since *Naive*. Not to be missed. Note: Already out is the first maxi from the album, for the song "Megalomaniac", featuring remixes by Skold, Excessive Force (!), Talla 2XLC (!!!), and others! < **operative**, sage.

Kremaster, access, engine, cd.

We know solo project well from numerous strong, if generic, demo tapes. Kremaster's biggest claims to fame so far have been a remix by the great Morgue (Mechanism), and a cover version of Aghast View's brilliant "Torrent Haze", as well as the fact that AV's own Fabrizio Viscardi does all of his cover art. Despite these things, Kremaster has not yet broken into the global electronic community, as Morgue and Aghast View have. This may be due to the fact that his music is not as distinct as that of the two aforementioned bands. It's solid, dark EBM with some nice clinical compositions, and he certainly has his memorable moments, but there's just nothing that stands out. This disc is a self-released CD-R version of the latest demo, and as with many CD-R releases, it doesn't play well in most CD players. What can be played of it definitely shows promise, and it includes the excellent Morgue remix, which is absolutely to it's benefit. Possibly with some label support and better production, Kremaster could develop their own voice. Keep an eye on them! < **operative**, sage.

Laudanum, jjon tichy, steelwork, cd.

This 3-piece German artist sounds as though they have raised themselves on a steady diet of Depeche Mode, The Cure, Talk Talk, New Order, and Alphaville. Melancholy lyrics about lost and love, sung to melodies we've all heard before. Keyboard melodies interspersed with the occasional guitar riff, set against dated synth bass lines and drum machines. If this were 1983, I would probably love this CD. The first 5 tracks, especially are like the darker 80's synthpop. The second 5 tracks, however, are more like goth / grunge / metal—the guitar riffs are more prominent. There are also 3 hidden tracks at the end, one is just looped guitar riffs, and the other two are more commercial-sounding mixes of two of the album tracks. Overall, the sound is just too dated for me to give this a recommendation. Perhaps it'll appeal to retro fans. < **operative**, *empress*.

Mainesthai, out to lunch, metropolis, cd.

This is yet another component of Metropolis' current wave of re-issues, and actually, it's the first time this great album has been available domestically. Mainesthai is, of course, none other than the famous Dassing brothers, with the addition of Michael Greene on vocals. Originally released on Zoth Ommog, this is really a great, and too-often overlooked album, and hopefully it might now get some much deserved recognition. No new tracks or mixes here, unfortunately, but James Mendez of Jihad and Trial By Fire has done an amazing job of remastering the entire disc, with tons of stereo effects and cross-fades that weren't on the original disc. It really brings the material up to par with today's production standards. The music, if you're not familiar with it, is much less Mentallo-esque than the Benestrophe material is, and Greene's vocals are just as unique as (but very different than) Rich Mendez's are on that stuff. Some of the tracks are quite experimental, often straying completely from any traditional song structure. Mentallo stylings are very recognizable in some parts (like "Join the Club" and "My Animosity"), but overall, this is not M&F with a different vocalist. It's an entirely different and very rewarding trip. The cover art is different, but emulates the original. It's not as nice, and lacks that gritty texture, but worse is that they must have had a problem printing it because the background is pixelated. That's really a shame, because otherwise, this is a great disc. Also watch for some all-new Mainesthai material to surface soon, plus several Mentallo re-issues. < **operative**, sage.

Mark 13, survival, linear, cd.

What we have here is a very talented group of electronic musicians that remind of Mentallo & the Fixer in many respects. Very smooth, trance-inducing, dance oriented electro-industrial. They use a lot of sampled dialogue in the songs, which invariably remind me of Skinny Puppy. There are a lot of washy analog bass lines and sweeping synth sounds overlaid with vocoded vocals. All in all it's not really that harsh, but rather oddly melodic. One of the only flaws I can sense is that there really aren't any stand out tracks. The songs seem to flow into each other with little difference really between them all. They're all quality songs, but I feel they should develop different textures and song structures as to not fall into the trappings of repeating a formula over and over, which electro bands all to often do. Lastly, as usual with a self-produced release, the production levels aren't the highest. It's actually quite good, considering it was recorded probably in a home studio. I just feel that with a label's assistance, they could produce much better sounding material. Mentallo fans take note. < **operative**, *mr. tangent*.

Mentallo & the fixer, burnt beyond recognition, metropolis / off beat, cd.

A nice evolution has occurred within the sound of Mentallo & the Fixer, and on their latest album, *Burnt Beyond Recognition*, you'll get a pleasant taste of it. It isn't that the band has radically altered its sound, or even changed at all - they have evolved. The electronic work you have come to know Mentallo for is now 200% better. The beats are just as improved. "Mother Of Harlots" is the third song, and the first song on the album to really get my attention. Clocking in at just over 9 minutes, it's twists and variations in sound keep it enjoyable the whole way through. "Goliath" is a good song for dance floors with its aggressive electronics and beats. Very entrancing, and very danceable. "Radiant" follows with an extremely ambient sound; very minimal sound structures on a light melody and airy percussion. About halfway through, stronger percussion takes effect and deepens the mood, with voice samples sporadically breaking through. For those of you who have never been too impressed with Mentallo's sound, like myself, take a good, long listen to this album and you may find yourself converted... like myself. Imagine a perfect culmination of trance, ambient, crossover, and electro styles, with a measure of good old-fashioned Mentallo & the Fixer on top. If that sounds appealing, then *Burnt Beyond Recognition* is just the kind of music you want to hear. < **operative**, *ora*.

Mentallo & the fixer, false prophets, metropolis / off beat, mcd.

This maxi contains 4 tracks, 3 of which are remixes from *Burnt Beyond Recognition*, the most recent full-length. Of course, there is a remix of "False Prophets", probably the most "club friendly" out of all these tracks. There are also two mixes of "Mother Of Harlots", one of the strongest and more melodic tracks from *BBR*. There seems to be an extended intro part in the "Multi-National Brain Washing Mix" with more emphasis on the melodic keyboard parts and added beats and noises that fade from one channel to another, creating an undulating echo effect. It's very nice. The "Tempo Crusher" mix has added depth with heavier layered pounding beats and noises that sound like they are from some video game, though I can't identify which one. The vocals are more hidden in this mix, too, and the instrumental part of the song is extended. Even with these added aggressive beats and noises, the melody never gets lost. The "Tempo Crusher" mix is the strongest track on this single. Finally, there is a new, previously unreleased track called "Deluge 2370 B.C.E.". This is a fairly nice instrumental interlude, lots of complex layers of programming—although, it seems to be a song that we've come in on the middle of. The ending is a bit drawn out, too, fading out almost completely and just when you think it's over, it comes back with louder bleeps. Besides Gary and Dwayne, there are guests who helped out: James Mendez of Jihad (remixing/editing/remastering), and John Bustamante of Fektion felter (Memory Moog on "False Prophets"), and John Pyre (additional production on "Mother Of Harlots"). If you liked the more upbeat tracks from *BBR*, then this is recommended. < **operative**, *empress*.

FEATURED STIMULUS

implant | brainfx
side-line - khazad-dûm



Implant are of a rare breed. They are one of really only a handful of artists that are firmly rooted in their tradition, and extremely innovative at the same time. They also well realize that innovative electro does not have to involve stolen techno loops or any of the other fly-by trends that have short lived impacts on countless bands, and then sound dated a few months later. In that sense, Implant's music is almost timeless. This 7 track maxi is a perfect example, like the track "Slowly Mutating" that appeared on our last compilation, there simply isn't any musical reference

point that applies. They sound like Implant! There's a harsh, cold atmosphere, similar to what is often associated with other Belgian acts, but that doesn't do them justice at all. Implant are far from being a Klinik or Vornito Negro clone. This platform is willfully used to create the structures in which Implant dwell; structures built from materials of old, using tools of new, and presumably with the help of a healthy dose of chemical stimulation. *BrainFX* is far too mature to be a confined EBM record. Confined is one thing Implant is not. They can kick your ass one minute with a thoroughly brutal rhythm, and then completely shift gears and lure you into a surreal world of bizarre atmosphere. Then before you know it, they're grooving again, hard as ever. Even with this diversity, *BrainFX* is very much a conceptual release focusing on the workings of the human mind, with a very clinical approach; perhaps an experiment in and of itself. If electro had never become a trite and formulaic genre; if not every electrohead realized that they could copy a 242 sequence; if step recording never existed... perhaps there would be more artists like Implant. For now, they fill the gap nicely on their own. Unfortunately, they are one of the refugees of the CCP / Khazad-Dûm camp, and are currently without a label. All that means is that some other lucky label will soon make a killing by signing them, and hopefully, that will make their releases much more widely available. Until then, seek this out!



in strict confidence collapse



it era vulgaris noded



kill floor divide by zero



kill floor divide by zero



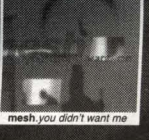
kremaster access



mark 13 survival



mentallo & the fixer burnt



mesh, you didn't want me

FEATURED STIMULUS

individual totem | mind sculptures flesh
off beat | pendragon

Individual Totem's 1996 sophomore release, *SETI*, immediately put them on the map as a landmark of intelligent electro, and since then, many bands have been compared to them, but very few can contend. That album showed one of the most profound progressions I've ever seen a band make in one release, and if they were to make such a leap again, I'd suspect that they really were superhuman. *Mind Sculptures Flesh* is not such a dramatic step forward, so there goes that theory. However, it's in no way a step backward. The German duo have crafted yet another intricate masterpiece of otherworldly soundscapes over a virtual canvas of cerebral electronics. The mix is an impenetrable meshwork of powerful dance beats, cascading synths, highly structured melodies, and focused chaos. It also marks their re-introduction of guitars in the track "Paradoxon", and it's very well done; far better than their last attempt at it (see "Central Gen Manipulation"). This album seems a bit angrier and more emotional than *SETI* or the previous *Aspects of Theories and Reality*, and part of that is because Timber's vocal style is developing a very distinct attitude, displaying the finesse of a master showman. It's not standard electro fodder with maximum reverb and distortion,



it's a very diverse and distinguishable approach that's on par with many of the great vocalists of our time. Musically, they're developing in much the same way. The album is varied, yet cohesive; neo-eclectic yet recognizable. They're forging an unique voice within the framework of a scene that's plagued with imitation and emulation. Crazy, isn't it? Hopefully, their live show will be equally impressive. They will be ravaging the shores of the cultural wasteland in late April / early May, and you're advised to show up. I'm sure it will be quite a spectacle. Also watch for the Velvet Acid Christ vs. Individual Totem Remix War that will materialize later in the year. It will be quite a trip!

XXXXXX



monolith.compressed form

necrofix.nefarious sum...



numb.blood meridian



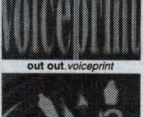
ORANGESECTOR



orange sector.scars of love



orphan.fragmentation



out out.voiceprint



page 12.on returning



panacea.low profile darkness

monolith.compressed form. daft. cd.

It's been more than four years since Inset released *In The Eye*, and since then, EBM veteran Eric Van Wouterghem has been laying pretty low, but still working very hard within this and other genres of electronic music. His Prodam studio is one of the most widely used mastering houses in Belgium, regularly pumping out releases from the likes of Dive, Suicide Commando, and other cold industrial, as well as a bulk of current Belgian techno. So be sure, Eric has always had his finger on the pulse of current innovative music. Enter Monolith; the man's first own project in many years. On *Compressed Form*, you can really hear influences from all of this stuff he's been mastering, but at the same time, it remains very fresh and new. It's a very subtle release, filled with dark, atmospheric soundscapes and chilling industrial ambience. However, placed throughout these nerve-racking soundtracks are intricately programmed trance rhythms and techno sounds. It's like nothing I've ever heard before; chilling and soothing and hypnotic and frightening all at once. Electronic brilliance compressed. Eric has certainly returned as powerful as ever, and restated his presence in a way that no one was expecting. I hope he doesn't wait another four years before his next release! <operative.sage.

necrofix.nefarious sumnambulance.metropolis / zoth ommog. cd.

Twisted metal, crushed limbs, innocent bystanders vaporized, mass confusion, agony, chaos... these are all images that Necrofix conjures. This 14-track CD is one of my favorite releases from 1997. It has depth, production, synthesis and texture not usually found on a debut album. Imagine parts of yellowC joined with Cold Meat atmospheres. Their main asset that truly shines is diversity. "Object" is one of the most hellish electro-industrial tracks I've ever had the pleasure of hearing. True horror set to music. Most of the tracks are heavy, distorted, atmospheric electro-industrial pieces. There are, however, a few 16 Volt-esque tracks. Now all you synthesizer purists, don't run away. It's actually amazingly done and will probably surprise you. Guitar is only featured on, I believe, two tracks and it never dominates the mix. This is by all means an electro-noise album. There are several strange, fucked up experimental pieces to appease the curious listener. Hopefully, if all goes well, we can expect a remix disc from this album, or perhaps new material! Be on the lookout for their side project, Digit, that is centered more on the crossover sound. Digit doesn't have a label yet, but with some luck they'll be signed soon! What are you waiting for? Go out and get this now! Morbid music for the incinerator generation. <operative.mr.tangent.

new mind. forge. off beat / 21st circuitry. cd.

We reviewed the Off Beat release of this great album last time, so I'll keep it short this time, but don't stop reading, because there's an extra track. The ever-prolific Jonathan Sharp delivers a stellar performance here on New Mind's third album, with strong techno-infused electro dance tracks, most of which are infused with intelligent (but heavy) guitars. Many guest artists appear, including Hexedene's Katie Helsby and Ian Palmer. If the Hexedene album is half as good as this, it will be amazing. Unless you're a guitar-phobic rivotdork, you should already own this album, but if you don't have the American version, you're missing a great Xorist remix of the track "Providence". The remix adds that dark atmosphere that Peter Stone is famous for. Definitely one of the headphones, while most of the rest of the album is well-suited for the dancefloor. Even for the guitar-phobic, tracks like "LD 100", "Fusion", and "Stone Hate Steel" deliver lethal doses of electronic brilliance. Just get it. <operative.oren.

no decay. escape from usual life. synthphony. cd.

Synthphony Records has scored big again with this impressive and highly entertaining debut release by this trio from Postdam, Germany. No Decay march along the lines of the Camouflage influenced New German electro-pop school producing mature but upbeat and melodic electro-pop in the style of the aforementioned celebrated band. However, No Decay manage to stand out among their better established schoolmates like Sea of Sin and Point of View by displaying a considerably stronger melodic sensibility and being more creative while at times also displaying an appealing slightly darker edge. Not all the songs in the 12 track collection are dance floor ready but they all possess strong melodies and enough surprises to keep the listener wanting more and there will be enough in this release to satisfy everyone. Highlights range from the somber dance floor fillers "Strange" and "On and On", to the more lighthearted but haunting "You Enchant Me". Lead singer Daniel Bose's deep vocals blend well with the imaginative, upbeat electronics of synthesists Markus Gabriel and Jean-Christoph Bomer and it is this chemistry that is responsible for such a winning combination. No Decay have achieved enough with their debut for us to expect great things from them in the future and we look forward to the next release. The same can be said for Synthphony Records which continues to introduce us to outstanding new acts from Europe. Another solid release from this U.S. label highly recommended for all fans of Camouflage and the new German electro-pop wave. <operative.surge.

novelty. natural. synthphony. cd.

Proving that there is a surprising variety in the new Swedish electro-pop wave, this effort marks the debut of Novelty, one of Synthphony's original signings. Although the trio's music is unfortunately far from being as impressive as that of some of their newer labelmates, they definitely score high points for originality. Novelty's music has been heavily influenced by the New Romantic bands of the late 70's and early 80's (take your pick) as well as the technopop sound of the mid-late 80s (A-ha comes to mind), thus creating an unorthodox blend of electro-pop and synth rock that is moderately poppy, and at times decidedly catchy but quite different from any Swedish electro-pop you might have heard lately. While the songs on Natural are for the most part entertaining at varying degrees, the band's lack of a stronger melodic sensibility and dynamism overall does not allow them to create compelling tunes. Even so, there are still two very good tracks in this collection in the vaguely DM-esque "Paradise" and the melancholic "Coming Over". If only the rest of the songs displayed the melodic resourcefulness and imagination that those two do we would have a winner on our hands. Lead singer Peter Segerdahl's deep vocals have a mainstream, more romantic feel to them and given the band's influences, they appropriately complement the music. The electronics are handled ably by all three members and they skillfully manage to recreate a New Romantic atmosphere with their programming. It seems all the right technical tools necessary for exceptional work are here. All that is missing is that vital extra creative edge. Once Novelty develops it, we can expect a stronger second release. We will have to see if that is the case. In the mean time, their debut effort is recommended for open minded electro-pop fans and nostalgic new romantic devotees. <operative.surge.

november 17. trust no one. slip disc. cd.

November 17 are to *Mind / Psalm 69-era Ministry* as the first Skrew album is to... well... *Mind / Psalm 69-era Ministry*. For what it's worth, it's extremely well produced. The band is razor sharp, and tighter than latex body suit is on your mother. Crossover fans will eat this stuff up, but to me, it's just not interesting anymore. <operative.sage.

numantra.same.self-released. cd.

Numantra is easily one of the most unique and eclectic acts working in electronic music today. This Seattle-based sextuplet has a solid and creative electronic base, with dense and emotional programming and sampling, but that's not really their focus at all. The locus of this band is an instrument that is rarely, if seen in electronic music - the star. That, along with a vast array of excellent live eastern percussion, powerful live bass, and live rock drums, is what forges the never before heard sound of Numantra. Add to that the lush crooning of vocalist Mead Undercav, plus remixing and assistance from Seattle electro-friends Noxious Emotion, and a whole host of other surprises, and you're left with an indescribable act that's likely to garner much critical acclaim in certain areas, but I don't know of a music scene around that can handle them. Approach with care. <operative.sage.

numb.blind.kk / metropolis. mcd.

Train A leaves Vancouver at 1:00 AM traveling east at 200 km/hr. Let's call this train "Dive". Train B leaves Winnipeg traveling west on the same track at 230 km/hr. Let's call this train "Aphex Twin". Somewhere near Calgary, a drunken railway worker forgets to flick a switch, and seconds later, the two trains collide with such devastating impact that the explosion brings the side of Mt. Alberta, nearly 200 km away, crumbling down in a plugging avalanche. The entire disaster kills scores of people, and Numb decides to call it "Blind". Given Numb's nearly flawless track record, we knew it would be exciting and innovative, but who could have expected this? From the first seconds of the disc, *Blind* is a grisly collage of power noise and terror-techno that packs the sheer force of the scenario described above, and could potentially kill (or at least severely injure) just as many people. As if the Numb mix weren't psychotic enough, they've employed the Belgian industrial masters Dirk Ivens and Eric Van Wouterghem on a collaborative Dive / Monolith remix that makes such a train wreck look like a fender bender in comparison. And that's only two of the four tracks!! A duo called Phaedra (Sex, ex-Waiting For God) trade the power noise elements for some mad tripped out jungle beats, and provide a little bit of time for recovery from the onslaught, before the intensity of "Auto-erotic" club-stomping techno-industrial madness brings more destruction. The Fourth Man's David Collings does an amazing job with the vocals, but there was little doubt about that. I'm rendered speechless in humble awe of the mighty force of Numb. <operative.sage.

numb.blood meridian.kk / metropolis. cd.

As the previous maxi bludgeoningly announced, Mr. Gordon is back with his first new material in more than three years. Back, indeed, with the vengeance of an angry god looking upon the battered remains of a paradise tainted with greed and sloth. At his side is the latest in Numb's revolving-door vocalist series, David Collings, who is well suited for the position. As an album overall, *Blood Meridian* does not pack quite the brute force that the maxi did, but it is no less evocative. It's just a little more firmly rooted in the Numb tradition, complete with the sporadic soundtrack pieces that no Numb record would be complete without. A still different mix of "Blind" starts things off, and yeah, that one's a killer. "Dirf" slows things down a little, with a powerful, thumping rhythm and a fat, oscillating analogue bass. Collings' sick vocals are in top form. The title track is in the style of Numb's infamous, horrific instrumentals. It's an industrial piece laden in feedback textures and various experimentation. It leads seamlessly into "Stalker", which sort of funks things up a bit. It's still totally fucking psychotic, but in a funky kind of way. "Desire" follows, which is another upbeat club smasher, and probably the cleanest, most "electro" track yet. The stuff singles are made of. "Critical Mass" digs the hellish depths typical of an experimental Numb instrumental, but it's fused with some deranged jungle beats, and leads perfectly into another techno-edged high-voltage breakbeat killer, "No Time", which has an analogue synth lead and even some guitars. Next up is "Alien Hand", which is yet another horrific soundtrack piece, clocking in at a scathing 7+ minutes, before the harsh power noise rhythm of "Deserted" shakes things up again. "Spasm" closes the album with brutal industrial ambience. *Blood Meridian* is one small step for Numb, and one giant leap for electronic music. It's a masterpiece; their finest work to date, and a milestone for the genre that can unashamedly still be called "industrial". Essential. <operative.sage.

numb.numb.metropolis. cd.

Kk re-issued this a few years back, adding the two bonus tracks "Endless Descent" and "Carcinoma Angels", and changing the artwork a bit. Now Metropolis has issued it here in the US, with both of those bonus tracks, plus two more, and with artwork more closely resembling the original vinyl (which, by the way, really isn't all that difficult to find). But anyway, it's a classic album, very brooding, noisy, and experimental overall. The two unreleased tracks, "Cell" and "Fragmentation Ballet" are also from the *Blue Light, Black Candle* sessions, as much of the album is, and are brilliant rhythmic noise works with distant howls. I hadn't listened to this album for several years, and I must say that I think it is still quite valid today. This version is well worth the claims if you don't have the album in any form, plus die-hards will certainly want the extra tracks. <operative.sage.

oberon.same.prophecy. cd.

Oberon is an artist from Norway making music in a melancholy darkwave style. There are 5 tracks on this maxi, and, overall, it isn't too bad. It has all the necessary ingredients for a nice darkwave stew; yet, this pot is still simmering and hasn't quite reached its boiling point. The songs have an unfinished quality, and have a tendency to get boring after a while. But there are some good starting points, lots of use of piano, acoustic guitar, drum programs and synth lines, and some electric guitar, with vocals that are maybe a bit DM-like. Some of the slower, acoustic guitar tracks remind me a little of Silke Bischoff in their quieter moments. Other tracks that utilize more electric guitars remind me a little of The Frozen Autumn - just maybe some of the atmospheres, but the sweeping drama isn't quite there. This is a good first effort (I'm assuming this is a debut; I admit I've never heard of this artist before), but a bit on the tepid side. <operative.empress.

oneiroid psychosis. assuage. decibel. mcd.

Here we have the latest MCD by the extremely well crafted band Oneiroid Psychosis. This release is a 35 minute offering of various remixed versions of the title track "Assuage", from their sophomore album *Fantasies About Illness*. The opening track, "Assuage (Deviation)", finds itself with a very silky, funky feel. It almost sounds like a hip hop beat, which oddly lends itself perfectly to the sinister music. On the second track we find Chris Peterson of Will Decree, and now LA offering a remix of "Apostasy (Decree)". This remix was a bit strange to me, since I was expecting something very brutal and suffocating. If you're familiar with Decree's *Wake Of Deviation*, then you know what I mean. This remix finds Chris in a slightly subdued mood. The result is a dark, but decidedly laid back feeling. For a nice contrast, we have as the third track, the album version of "Assuage" which is of course what we've come to expect from the macabre and narcotic Oneiroid Psychosis. We skip forward now to the second of two Joseph Bishara remixed "Assuage (Fluid)". This one again has a very different sound than the original. Opting more for the lush

strings, atmosphere and subtle electronics more so than a rhythmic sound. In fact, this version has no discernible beats at all. The songs that stand out the most are the two previously unreleased tracks "Hallucinate" and "Geobot". "Hallucinate" is simply superb; not many artists could pull off instrumental with this much skill and excellence. While "Hallucinate" is soft, almost serene, "Geobot" is the diametric opposite. One is the angel, the other a devil. "Geobot" pulses with distorted, evil intent. And if the music wasn't enough, I will say that the artwork on this release, and all their other releases, is amazing. It's quite obvious that Lars and Leif know their machines well. < **operative**. mr. tangent.

orange sector. scars of love. 20th ommog. mcd.

Hmmmm. What happened? Orange Sector returned early in 1997 with an extremely mature album that had all but forsaken their EBM past (except for the "Yugoslavian Boys" remake), and now they've come back and reneged on that. They're back on 20th with an album length maxi, and apparently trying to regain the affections of the EBM freaks by digging up several tracks that are four or five years old. Of this disc's eleven tracks, only three are new, and two of those are remixed. These few new tracks are quite good, offering the maturity of their last album. *Love It*, mixed with a bit of their old electro angst, especially the Distortion Mix of the title track, and both mixes of "Wasted Time". The Radio Mix of the title track is similar, sans the hostility. The other new track, "Body Control" is just a short reprise. The rest of the disc resuscitates old hits like *Faith's* "Yugoslavian Boys" (again) and *Flashback's* "Feel Me" and "Here We Are" for new remixes, and Seven Ni-Arb once again gives "Kalt Wie Stahl" and "Für Immer" facelifts. All of the remixes are good, solid, and somewhat progressive tracks, but I never really liked the originals all that much, so I don't really see the point of flashing these dead horses. However, it will certainly be interesting to see what they do now, with their newfound maturity and rekindled angst. Talk about a Flashback. < **operative**. sage.

orphyx. fragmentation. malignant. cd.

Warning: this comes really close to a horror trip. A massive, mind-manipulating avalanche from the darkest recesses of the human psyche, sending shivers down your spine time and again. But isn't that exactly what we all need sometimes? Shrouded in an atmosphere of powerful darkness, Orphyx celebrate a very hypnotic, violent, and sometimes noisy form of intelligent industrial. Rhythm plays an integral role in nearly every track, and sometimes this cascades into a great ecstatic concert of noise. But then the next moment, the brutal structures give way to more ambient-like soundscapes. This record shows the full range of the current industrial sound, but despite of it's multi-layered structures, it nevertheless remains a solid unit. Consciousness expanding, if you're open to dark soundwalls and the harsh percussion used. This disc will hypnotize and move you, and has enough potential to swim out on top of the flood of average industrial releases. < **operative**. sed.

out out. lincbed. metropolis. cd.

Perhaps Metropolis has caught some sort of virus from Cleopatra, because they're coughing up re-issues at an infectious rate. Fortunately, Metropolis are a lot better at picking them than the aforementioned label. *Finched* was Out Out's sophomore effort, originally released on Axis back in 1992, and was the absolute pinnacle of Mark Allen Miller's career. With the mediocrity of his more recent work, it's wonderful to remember the paranoid brilliance of this album. Psychic TV's Fred Gianelli and Vein Cage / Bonetree's Pater Dyspasia make guest appearances, the latter of which also helped to remix the additional version of "The Warning" that appears here, and it's excellent. Out Out was once a huge asset to America's electro scene. This album is solid proof: an essential piece of history. Skip the new album, though. It's very bland. < **operative**. sage.

p.a.l. remote. hands. 7".

The great Bavarian innovator P-A-L returned several months before his new album with this special edition 7" on Hands. The a-side, "U-Phex", is a hypnotic tekk noif dance track, with alternating percussion, similar to a track like "Metrum", but not as pounding. The b-side, "N-Gate", trades the tekkno rhythms for a slower, grinding loop with a tribal influence, and a majestic lead. Both tracks build to commanding climaxes, but then they each strangely fade out very quickly. Also note that the playing speed is not specified, and both tracks play brilliantly at any speed! Just pick one depending on your mood - 33 rpm on regular occasions, and 45 rpm when you're totally amped! If your turntable plays other speeds, give them a try, too! Regardless of the speed, both tracks are excellent minimal experiments in disturbing dance music, but not at all alienating to those unaccustomed to harsh sounds. Recommended! Also released recently is a limited edition vinyl re-issue of some of P-A-L's first material, called *After Hours Sounds* (on Dark Vinyl). Find it if you can! < **operative**. sage.

page 12. on returning. celtic circle. mcd+rom.

Page 12 return once again with an extended maxi, before releasing their new album, *Soul Dungeon*. There are only three new songs here, but "Blinded" is presented in 2 versions. That track is a good, melodic electro bomb, but perhaps a bit softer than usual. The shorter version is really just a reprise of the track. "Cursing (Master)" shows them in slower, darker, harder form, and it's another great track. Excellent! "Engel (On Returning)" is a short, dark closing piece, and that's it for the new stuff. But the once again resurrect *Revenge And More's* "Sea On Fire" and "Rapture" for remixes by the prolific Julian Beeston (The Shining, ex-Nitzer Ebb). He funks the tracks up somewhat, but the mixes don't compare with the originals. As a standalone maxi, *On Returning* would really just be mediocre, but there's a huge CD-ROM multimedia presentation that's very nicely done, and includes very complete band information, all cover artworks, photographs, track listings, sound clips, side-project info (The Amp & Cycloon), and... (drum roll, please) videos! Yes, four complete videos here, taken from the PAL format home video releases *Beyond Recognition* and *Natural Vision*. The *Violence Of Truth* classic "Assembly At Last" is a great b&w video, and *inSects's* "Cradle Of Waste" is in full-color. Both are great videos, filled with lots of intense imagery. *inSects's* "Artificial Future" and *Violence...* "No Bitter Truth" as shown live from the *Natural Vision* live video, and are decent, but a little boring. They didn't do much editing for these. Still, it's great to finally see some of these legendary videos! If you can play PC CD-ROM tracks, this disc is a must for any Page 12 fan! < **operative**. sage.

panacea. low profile darkness. chrome / force inc. cd.

If there is an artist anywhere that can convince the contrived, testosterone-driven, industrial "purists" that there is techno music out there that can literally annihilate any "electro" record they've bought this year, in terms of aggression, ingenuity, intelligence, and brute force, Panacea is the one. I don't care how tough you are, *low Profile Darkness* will kick your ass with the most devastating noises this side of Merzbow, set to furious drum 'n' bass rhythms that will make Squapeusher's jaws drop in awe. The sheer power of this disc is matched only by the depth of it's brilliant programming. Despite the pulsing rhythms, you can pretty much forget dancing to it; there are simply too many sporadic changes. But that's one of its most amazing aspects. It's paranoid psychosis, personified. If you think you're too "industrial" for techno music, Panacea will drag you outside for a good old-fashioned industrial beatdown. Terrifying hatecore for the next millennium: a soundtrack to the collapse of technological civilization. Absolutely brilliant. Also watch for Panacea's upcoming remixes of DJ Spooky and Bill Laswell! < **operative**. sage.

passion noire. as time goes by. dion fortune. cd.

I'm not sure what I would think of this album if I were hearing it now for the first time. I'm too attached to it to be able to say. As *Time Goes By* is Passion Noire's long-deleted 1992 debut album, and as far as I'm concerned, it's a classic. Dion Fortune have resurrected it by popular demand, with all new cover art. But the soft strumming of Bernd's acoustic guitar, the thin, upbeat percussion, and flowing bass, and Ulrike's heavenly voice. It's all still here, in it's original form. Today, I'd probably dismiss this, but ohhh... the memories. A lot of time has gone by, but I'll never forget this. An essential piece of history for all fans romantic goth / pop / wave. < **operative**. sage.

paul schütz. nine songs from the garden of welcome lies. tone casualties. cd.

Paul Schütz has released, over the past decade, an astonishing array of well-crafted and intelligent electronic and keyboard works. That's why his latest work, a series of nine improvisations for organ and percussion, came as such a sore disappointment. The beauty and majesty, the sense of exploration and wonder, and the ability to grab hold of both one's imagination and intellect, are all missing in *Nine Songs from the Garden of Welcome Lies*. What we have instead are a series of plainly boring church organ meanderings, sometimes accompanied by rattling metallic and wooden percussion sounds. Only two tracks, "Song Eight" and "Song Seven", are successful in that they create a true environment. The former is all percussion: rattling chimes and intoned gongs, vibrate tones, wooden tapping, and fluttering cymbals - creating a sense of walking through a wet redwood forest alive with the sound of falling water. The latter is a church organ wandering through a land of light gongs and chimes. The piece develops a mystical quality, although some of the pushed chords are out of place and tend to hurt the overall ambience established by the remainder of the piece. The remainder of the album, unfortunately, fails to grab hold of the listener's interest. "Song Four" is merely a set of piping wind sounds, extended tones, and seemingly random arrangements. "Song Nine" sounds like the noises made by a mechanized steam vent backed by deep bass chords and absent-minded rattling and tapping sounds. It may be that Schütz works better in a less free-form environment, but this album proves to be nothing more than a waste of time and aluminum. < **operative**. michael c. mahan.

pierpoint. final scan. celtic circle. cd.

David Kivel is simply unstoppable. Pierpoint has been one of the most interesting acts in the German industrial / electro scene for several years, and he's constantly moving forward. This disc serves as something of an experiment, to explore the varying narcotic effects of different forms of industrial sounds when used in conjunction with EBM. It's almost as if the atmospheres are more important than the tracks themselves. Don't get me wrong; his programming and composition skills are fully intact, but the most intoxicating aspect of his work is its atmospheres and acoustics. *Final Scan* ranges from a Dive-like hard industrial psychosis, to cold Suicide Commando-esque EBM, to harsh ambient electro not unlike Implant. It's not really derivative of those acts, but the tracks conjure similar atmospheres. Cycloon's Luis Zachert contributes 2 remixes, one of which even includes looped guitars. Towards the end, things get a bit strange. There's a minimal trance / wave track that is very unlike anything David has ever done, and it's followed by a track from a completely different band! Kaanbalik is a very promising harsh German industrial band that we've heard on samplers like Johan Van Roy's *Volltage* MC, but what do they have to do with Pierpoint??? How random is that??? Pierpoint didn't remix this track or anything! It's simply a different band, stuck right in the middle of this disc! It's a great track that happens to be a remix of the track that appeared on the aforementioned CDe sampler, with additional female vocal. But that's not even the strangest thing here. Next up is an ambient, almost happy, 6:12 minute techno tune, followed by more than 5 minutes of silence, and then another trance, but more acidic, tech-no tune, called "Fun Track" comes in. It's very odd, but it's not a bad thing at all. It actually makes the disc a lot of fun to listen to. Highly recommended! Rumor has it that Pierpoint has signed with Off Beat since CCP's demise, but get this one while you still can. < **operative**. sage.

pierpoint. idolized. celtic circle. mcd.

Pierpoint is the project of German artist David Kivel, who is heavily influenced by the Belgian school of minimalism. While the new full-length, *Final Scan*, has more overtly techno elements, this maxi manages to combine these elements with the more minimal sounds of earlier releases, such as those found on 1996's *The Being*. There are a lot of noisy sequences, samples, dark vocals, and minimal beats. This is especially evident in the title track, which has two versions here, but there isn't a lot of difference between the two. There are a lot of harsh and scratchy noises in these arranged in much mellower layers. Perhaps one of the surprises on this disc is a remix of the song "Castigate", originally released on *The Being*. The original was a pretty harsh Dive-like fast track. This version sounds more synthpoppy, in a way, with a bassline that sounds a lot like the song "Is There Something To Do" by Depeche Mode. Keyboard parts are brought into the front more, too, giving this song an overall softer sound. But, the vocals are still dark and distorted. Yet, the synth work is still very 80's sounding. It's an interesting mix of old and new. "Celkcode" brings things back into harsh, minimal noisy territory. "Illwill" is a peculiar blend of ambient soundscapes, trancey noises, nightmarish samples, and a dark gothic melody. Finally, there is a hidden track that is slower and tapers off in an almost dreamy way with fluid-like textures. Overall, a very interesting release. < **operative**. empress.

pioface. a new high in low. invisible 2cd.

I have not been a major fan of Piface, having found earlier recordings such as *Gub* and *Fook* to be little more than exercises in pointless noise. However, all that has changed with the release of *A New High in Low*, a phenomenal double-CD that does a wonderful job of combining atmospheric with a good punk-funk underpinning, reminding me to no end of the original Tackhead Sound System, only featuring primarily female vocals. It is hard to point out the best tracks on this disc, because that would encompass nearly 80% of the material present. "Kiss King" let it be known that this was not to be an ordinary record, a very interesting mix of indie-pop and hard punk, with its distorted and vibra-pulsed sitar, heavy beat, and Monsoon-like female vocals. "Bring Unto Me" brought together the sliding loop bass of dub with an ultra-high beat generation-styled recitation that sent one reeling down a modernized, albeit feminine, highway straight into the land of Kerouac and Ginsburg. "Nuptia" brought together this same style of beat with punk, hip-hop, and a dash of the Art of Noise. "Metal Tangerine" was extremely danceable house punk: a dense collage of echoing voices, minimal programs, and hiphopped-scratched rhythms. The second disc consisted of three extended pieces. The two

FEATURED STIMULUS

index | faith in motion
cop international



Easily one of the most innovative and sophisticated musicians working in the electro scene today, Eric Chamberlain is already back with the third full-length Index album. It seems that without the burden of his less-dedicated ex-partners, he's an extremely productive individual. The first thing we notice here is that the liner notes announce the abortion of the much anticipated Ne Plus Ultra project. That's very disappointing, but luckily, three of the tracks written for it appear here, one of which is the

Intense "Perfume Sniper (Revox)", which we presented on the previous Culture Shock sampler as "Psychotic Simulation". As the title indicates, Eric has redone the vocals (we've also heard unconfirmed rumors that the vocals on the earlier version of this song were done by a special guest), and the track is much cleaner now. Also among the Ne Plus Ultra material is a very trippy cover of Kraftwerk's quirky classic "The Model", and an equally trippy eponymous track. These tracks are really quite similar to Eric's usual brand of calculated turmoil. Regardless, the rest of the album is pure Index, jarring the boundaries between dancefloor electro, scathing industrial, and intelligent techno, with legendary elegance. The depth and pulsance of his compositions are indescribable, and yet never alienating. Electro freaks will love *Faith In Motion* for its hard rhythms and gritty chaos, while more demanding listeners will embrace it's uncompromising intelligence. Mr. Chamberlain is single-handedly drafting blueprints for the future of dance music; a future without genres and classifications; a future where creativity and diversity render all else insignificant. The man is clearly a master craftsman, an technological terrorist, and a visionary in every sense of the word. Awe-inspiring and ardently recommended!



passion noire as time...



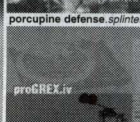
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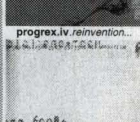
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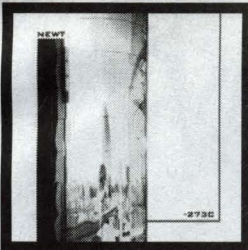
psychopomps fiction



pulse legion evolve

FEATURED STIMULUS

n.e.w.t. | -273c
quantum loop



Finally! This Haujobb / Forma Tadre collaboration was announced well over a year ago, and fans around the world have been waiting in eager anticipation. Well, NEWT is finally here as the first full-length production on 21st Circuitry's Quantum Loop label. I must say, it's a bit surprising, given the stages that these two bands were in when we first caught wind of this project. Haujobb had just released *Solutions...*, and Forma Tadre was about to release the *Celebrate the Cult / O-Files* maxi, and all we had heard from him up to that point was Navigator.

So, perhaps what we were expecting from NEWT was a combination of Haujobb's driving intelligent electro / pseudo-d'n'b rhythms with Forma Tadre's majestic, and equally intelligent, orchestration, but this is an entirely different beast. Since then, Daniel has done some all-out drum 'n' bass material that's really only been marketed to the techno crowd, and by the looks of things on *Tyranny IV*, Andreas Meyer is certainly changing the direction of Forma Tadre, and it seems as if NEWT is probably the fruit of their collaborations as they began these new phases. First off, -273c is entirely instrumental, and very subtle. If at first it seems a bit too sparse, it's because its brilliance lies beneath the surface. Ambient techno rhythms make up the foundation of most of the

tracks, however, basslines are scarce. The rhythms are created by the most inconspicuous, spacy sounds. Some well-crafted drum 'n' bass breaks appear in a few tracks, but most of the album is much more ambient. In fact, it's really a headphone album; very subtle, experimental, and three-dimensional; so three-dimensional, that it's easy to fall entirely into the technosphere it creates. The album is a journey, and it's different on each listen. Sometimes it really grooves, sometimes it lies in ominous tranquillity... but you never get lost. For different reasons, elektrotreaks and techno fans alike may be reluctant to take the trip, but those willing go along will find themselves in a strange and wonderful place.



r.u.o.k.? / r.u.o.k.?



ravenloft / brainstorm



re/act / the reason...



regenerator / soulseeker



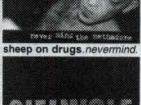
riou / pops



sheep on drugs / nevermind



sielwolf / v - the remixes



snog / hooray!

porcupine defense, splintered, metropolis, cd.

Ahh, the wonderfully scathing sound of old Terminal Set is back. Well, it's at least a reasonable facsimile thereof. Terminal Set vocalist Colin Schwen released this solo material on a scarcely circulated cassette under the name X Angel, and Metropolis was keen enough to pick it up. Why they changed the name I don't know, but it doesn't matter. It's the same material, and it's brilliant. The last Terminal Set album was really unimpressive, and with the first notes of this album, I remembered exactly why I loved Terminal Set to begin with. The dark, gritty textures, the dense mix, the epic structures, the haunting atmospheres, Colin's sick voice... everything that once made Terminal Set great is here, and then some. Of course, the sound is updated, some spacier elements and trancier rhythms and such, as Mr. Schwen was never one to remain in the past (even if he is still battling symptoms of an Ogr complex), but those of us that longed for the days of "Gun Worship" and "Prayer", only to be disaffected by the homogenized sounds of *Bread And Wine For The Dirt*, are thrilled that he's branched out on his own. I don't know if Terminal Set still exists, but if it does, I really hope this album is a foreshadowing of things to come. Recommended! < operative. sage.

progrex.iv, re-invention operation, full contact, cd.

If Mick's Division #9 project is too d'n'b for you, that's no reason for you to miss out on the products of his innovation. He's teamed up with fellow Croc Shop member V. Marcus and THC / Cathexis mastermind George Sarah for ProGrex.IV, and the results are probably a bit more digestible for the electro crowd. Perhaps it's because the great George Sarah has risen to techno-stardom in the ever-scrutinizing city of angels, or perhaps it's because the Croc Shop gang is gaining momentum at an astonishing pace, but it boggles my mind to think that this disc will probably vanish into the depths of obscurity because of the fact that Fifth Column / Full Contact is almost non-existent. They've done zero promotion for it, even though FCR poster boy Jared Hendrickson makes cameo appearances on two tracks. Anyway, it's not a new album, per se, but mostly a collection of the various members reconstructing each other's work. All the tracks are very strong, and, given the nature of the disc, rather varied. They pretty much cover the entire spectrum of "electronica", with some nice ethereal female vocals, as well. If you're not ready for the full-on d'n'b of Division #9, give this one a try. < operative. sage.

pro-tech, orbiting cathedrals, dossier, cd.

Pro-tech is the latest offering from the Canadian cyberpunk deity Bill Leeb and his current cohort Chris Peterson. Of course, as with all the side-projects with the possible exception of Delerium, Pro-tech is not generating the enormous amount of hype that *FLAVOUR Of The Weak* is. It actually pretty much seems to be the new incarnation of the dead Intermix project, exploiting the current dance trends in a huge sample-fest of experimentation and tongue-in-cheek mockery. The same could possibly be interpreted from FLAVOUR, but the difference is that Intermix always flaunted it. Anyway, *Orbiting Cathedrals* is an amalgam of the various styles of techno that dominated in 1996/7. Some jungle and drum 'n' bass, a lot of ambient, and a lot of recycled beats, but nothing all that harsh. "Communication" is really the only track that grates, as it is an experimental track based around strange answering machine messages. The rest of the disc is pretty unobtrusive, and therefore nothing all that interesting. A few tracks are fun to dance to, but that's about all. It's almost like *FLAVOUR of the Weak* minus all the FLA elements that make that disc great. If taken seriously as an "intelligent techno" album, *Orbiting Cathedrals* is pretty average. Taken as a low-brow parody of current music, however, it's quite fun. < operative. sage.

psychopomps, fiction not fiction, 20th ommg, cd.

Oh, shit. I really don't feel like writing another review tearing down a band that was once great. Fuck it. Refer to the Armageddon Dildos review, ignore the famous producers' names, and keep in mind the fact that Psychopomps aren't getting big paychecks from RCA. They're still on Zoth, which means that they've turned into sniveling dolls by their own free will. Does that make it any better? Nope. < operative. sage.

pulse legion, evolve, cop int'l, cd.

To the pundits that say there aren't any fresh, new electro bands in the scene, I say, "try Pulse Legion!" I've heard quite a few electro bands over the years and this one, believe it or not, stands head and shoulders above a lot of them. This is what a mutant mating of Din_Fiv and Mentalto & the Fixer would sound like, if it was crossbred with elements of Placebo Effect. It's generally slow, mid-tempo electro that has some great sequences, lush, expressive strings over top and the usual distorted vocals. One track, "Maelstrom", features heavenly female vocals which sound reminiscent of Battery, Collide, or X Marks The Pedwalk's Estefania. If you're a fan of the slower FLA, Informatik, or The Fourth Man sound, then you'd be advised to seek this out. < operative. mr. tangent.

r.u.o.k.?, same, quantum loop, cd.

The sticker on the cover reads, "Modern ambient techno with effected spoken interludes," but that's somewhat misleading. "Ambient techno" is such a widely used and currently en vogue term right now (usually referring to artists like Aphex Twin, The Orb, FSOL, etc.), and R.U.O.K.? really has nothing to do with stuff like that. Jim Harris (aka R.U.O.K.?) shares a much closer kinship to the more psychedelic ambience of Brain One, Pink Floyd, and LPD, than the modern chaos of those newer acts. And similarly, the vocals and lyrics are integral, and quietly overwhelming in their brilliance. Jim's inflections are on par with some of the greatest vocalists of our time. His sharp, devious wit and cunning social criticism is reminiscent of the great cultural terrorist Jello Biafra, delivered with the subtle, off beat, and soothingly twisted disposition of modern prophet Edward K-Spiel. His stream-of-consciousness storytelling is nothing short of enthralling, even when he's meandering about such seemingly insignificant things as grain silos, penguins, and skitching. But is this tedious introspection, or relevant social critique? I suspect a little of both (although I'm of the mindset that no introspection, no matter how trivial, is tedious), but it's always pertinent. The musical accompaniment is as contemplative and vivid as the script, very suggestive of *Matrix*-era Pink Dots. It's absolutely brilliant. Is Jim OK? Probably not... but he's pretty fucking incredible. < operative. sage.

randolf's grin, melt, ilacon, cd.

I never heard of this band with this strange name before, but I'm sure we'll hear more from them in future. The music lives with the chanting of Adelheid Winkler. Her seductive voice attracts mostly on this production, however the programming and the sounds used are not all that breathtaking. The compositions are based on typical EBM beats, and harmonious sequences, but not that innovative. Tracks like "Ask Me" and "Indulgence" deal a lot with the darker forms of human sexuality and therefore, the female voice is extremely suitable. This sometimes reminds me of Sabotage Q.C.Q.C.? or Collide, with a portion of gothic. The third track "Bleeding" sounds like Björk, with unusual percussion and garish string melody. This one and "Ask Me" could also become club hits. Another favorite, more for home-entertaining, is "Indulgence" with an interesting interaction of dominate, aggressive refrains and charming singing, covered in dark electronic sounds. The second half of the CD loses a bit of this attraction. The programming gets weaker, and the songs often get a kind of psychedelic touch. The album also contains two tracks with a male voice, but they are not a good reference. I assume this is their first record, so I consider this as a respectable debut album. Nevertheless, for further releases they should cover this pleasant voice in a more interesting musical accompaniment. < operative. sed.

ravenloft, brainstorm, hands, 7".

Ravenloft is yet another of Hands' brilliant discoveries. I know nothing about the band, as there are no liner notes to speak of and no bio, but I can tell you that this is some pretty insane stuff! Two of the four tracks are brutal percussion assaults with very powerful noises and mad screaming. Mechanized dance tracks for the pathological industrial crowd. The other two tracks are brooding dark ambient tracks that literally ran out exponentially right before your years. I want more! Can anyone stop the mechanical mayhem? No way!!! < operative. sage.

re/act, the reason, the understanding, and time, hypnobeat / hyperium, cd.

Several months ago, the young trio known as Re/Act stunned electro fans around the globe with their smashing debut maxi, *Virtual Symmetry*. It was an energetic and accessible 4 track EP, produced by Volker Lutz, with a sound not unlike recent Evilz Toy, so as usual, information got twisted, and rumor had it that this was simply a side project of the famous Witten-based duo. Not long after, as the track "Virtual Symmetry" was fast becoming a club favourite with its hard beats, percolating synths, and irresistible chorus, the boys struck back with this, *The Reason, The Understanding, & Time*, their brilliant debut album. If there's one thing this album states without a doubt, it is that Re/Act have their own voice. Yes, Herr Lutz did play host to the three at his Evil Empire studio, and there is a noticeable Evil twist; they even traded remixes; but Re/Act has their own agenda. Melody and emotion play important roles throughout the album's 11 tracks, and are interesting counterparts to the spacy electronics. In fact, nearly every track has an captivating melody. Another paradox is the gruff voice of Oliver Taranczewski, paired with the sultry tongue of Natascha Reuter. The result is very... well... sexy. Add to this the occasional juxtaposition of well placed electric and acoustic guitars with the strong electronic rhythms, and this album can not fail. Whether Re/Act are packing the floor with electrobombs like "Central City" and "Tetralogic" or altering consciousness with a track like the slower paced "Sacred Air" (which appeared in a different version, along with "Virtual Symmetry" on the previous maxi), they will seduce you. Coming soon is their new maxi, *From Above Comes Sleep*, and I'm quite sure this is only the beginning of the psychosexual sphere that is Re/Act. < operative. sage.

regenerator, soulseeker, synthetic symphony, cd.

Regenerator are one of the more talented female-fronted American electro artists, and it is a mystery to me why they have never signed with an American label. Previously on Hyperium, this newest release is their first for Synthetic Symphony. There are 16 tracks on this very long full-length. The trademark of Regenerator is the juxtaposition of Wrex's whispered distorted and gruff male vocals with Patrice's dreamy and airy female vocals. Without Patrice, Regenerator would just be ordinary. The best songs feature her siren-like call as the focal point, singing the catchy chorus ("Somewhere" is a fine example of this). There is a lot of variety on this disc. While I prefer this band when they stick to purely electronic and synth-driven sounds, there is enough guitar crossover to please fans of more aggressive dance music, such as the track "Megawhore". The faster dance-oriented tracks, like "Flesh vs. Steel", feature crisply produced clean layers of bass heavy beats, and rhythms and sequences are layered on top of one another in sometimes unusual ways. Some of the faster tracks, like "7th Seal", have a bit of a techno edge to them. There are some mid-tempo tracks, like "Wirtscheke", that are amazingly dense and infectious. There are also plenty of slower songs, some layered with pulsing beats and sensual atmospheres, particularly "Lightbringer". Other slow songs are more gothic with plenty of piano and synth string arrangements, such as "Night & Mourning", and the instrumental to end off the CD, "Communion". Overall, with *Soulseeker*, Regenerator prove that they are maturing and refining their sound. < operative. empress.

riou, pops, kk / invisible, cd.

Pops is the third album from Japanese minimal techno favourite Riou Tomita. The whole disc has a very Bendthaus-style "industrial" ambient feel, with isolatistron drones and pulsing low-key rhythms. On first listen, it seems very sparse, but the entire album has a groove, and once you find it, it's a very enjoyable record. RIOU occasionally approaches a house-like style that I find less enjoyable than the underscored intensity of most of the disc. Perhaps RIOU is not intended for neophytes, but I certainly fit into that category, and I enjoyed it very much. < operative. sage.

second skin, choir invisible, alligence, cd.

For those of you who relate the name Second Skin to a band signed on Germany's defunct Dynamica label, this is not what you think. Second Skin is also the name of an American gothic band from Arizona. When most of us first heard the music of this band they were called Flesh Of My Flesh, as they appeared on one of Cleopatra's earliest tribute albums, *First And Last And Forever*, and they gave us their version of the Sisters Of Mercy's "Marian". In my opinion, their version of the song was the most enjoyable rendition found on that compilation. Unfortunately, I am not so impressed with their latest album, *Choir Invisible*. The songs are dark, brooding, and have all the earmarks that cause a band to be labeled, "gothic", but they don't strike the right emotions. A little too distant, and perhaps a little too "gothic". The vocal melodies are nearly impossible to follow, buried under thick layers of echoes and hall reverb. The percussion lies underneath everything in the mix, and is less discernible than the vocals. I think if more control were placed on the effects, with the percussion taking a shotgun seat to the vocal melodies, Second Skin would have some nice songs. The artwork of the album is very nicely done, and that is often a problem all its own. There is good potential in the songs "Sweet Nothing", "Omega Man", "Daddy's Home", and "Club Sexxx". < operative. ora.

seven trees, embracing the unknown, zoth omnog / metropolis. cd.

We reviewed Zoth Omnog's version of this excellent album last time, and it's no surprise that Metropolis picked Seven Trees up for Stateside release (unfortunately, without the nice paper of the Euro version). The sound of this band is summarized by some as endzeit EBM, and perhaps by others as darkwave (which is a term that can apparently be used to describe the sound of Barry Manilow as well...). Seven Trees create a premium blend of dark moods, aggressive electronics, chilling vocals, and excellent beats. For anyone following the new music scene, you are pretty much guaranteed to like it. It's got the Zoth Omnog name behind it, and in this case, there is definitely no exception. Unless your local "industrial" DJ is a complete wanker, you have probably already been dancing to Seven Trees. Sure to appeal to fans of bands like Leather Strip, "wumpscout", Funker Vogt, Placebo Effect, Digital Factor, Project Pitchfork, yellowC / amGod, or Arcana Obscura. If you're a freak for the dark, endzeit sound, don't even question it... get it. < **operative. ora**

shades of grey, the longest day, synphony. cd.

It isn't often that American electropop artists have a memorable sound, especially when it comes to synthy and electronic music. I'm not sure why it is such a common problem, but this doesn't get in the way of listening to Shades Of Grey. The album starts with a song called "Emotional", which holds my attention, but the repetitious chorus "I'm disappointed in you" spoken over and over again, begins wearing on me. The sound of the band is a collection of influences from Depeche Mode and Erasure, to a slew of other 80's artists. Their overall sound is very nice. I wouldn't say Shades Of Grey innovate the synthy genre, but they create an eye-catching glimmer in a sky full of synthy stars. Songs recommended for listening: "The Longest Day" is "Emotional", "Now And Then", "Everything", "The Longest Hour", "Crucified", "Nothing More To Say", and "Disappointed" (the "Emotional" Edit). If you have an opportunity to listen to this album, take it. You may very well decide you need to add Shades Of Grey to your synthy collection. < **operative. ora**

sheep on drugs, nevermind the methadone, invisible. mcd.

I've never liked Sheep On Drugs. Of course, I hadn't heard a track from them since "Track X", but that's not the point. The point is that a) I'm reviewing this remix album from the standpoint of someone who isn't familiar with their regular material, and b) I wasn't particularly interested in doing this review in the first place, but there wasn't time to pawn it off on someone else. Lucky for me! The sounds of Sheep On Drugs that I discovered on this release are some of the most intelligently refreshing and varied techno music around, with twisted vocals that share more of a kinship with the psychedelic meanderings of Edward Ka-Spel than with the obnoxious drivel of early S.O.D. tracks like "Motorbike". From what I understand, all these tracks appear in their original form on Sheep On Drugs' latest album, *One For The Money*, with the exception of the AC/DC cover. The musical styles here range from the high-energy, techno-infused electrodance of the Ashtrayhead mix of "X-Lover" by Cubanate / Ashtrayhead's dubious *Mars, Heal, all the way through just about every current style of techno music, to the strangest track of all, DJ Jordan Heal's Tropical Underworld Jackronic Mix of "Bong Track". Standouts include the acid-like PTV remix of "WCFM", the dub-infected Matera E I Suoi Postini Mix of "Come Fly With Me" by Meathead / Matera's Mauro Teho Teardo, and my personal fave, the insane jungle of Not Breathing's Hellbound Screevdriver mix of "Crimetime". S.O.D. also did an incredible drum 'n' bass mix of "Money Machine", as well as an equally incredible dub mix of "Strange Day" under the name Bagman. Also here is the aforementioned AC/DC cover ("Back In Black"), which is an all-star jam with Pigface. Plus there's a nice unlisted track. If this disc is anything like what Sheep On Drugs' recent material sounds like, sign me up! < **operative. sage***

siewolf, v - the remixes, kk. mcd.

What happens when a band of true sound alchemists employ dub terrorist Mick Harris to assist them in their rituals? Siewolf's fourth album, *IV*, that's what. But what would have happened if Harris had lead the rites, rather than just twiddling the production knobs? I guess Siewolf pondered the same question, and decided to find out. So, Harris has reworked basically the entire album, and the result is *V - The Remixes*. As expected, the result is extremely dark, slow, and cerebral, and entirely hypnotizing. Yes, Harris' unashamed love for mesmerizing experimental dub, and so techno mindfuck we have here is not at all surprising. Of course, when the original tracks are psychotic instruments to begin with, Harris is going to have a field day showing us what he hears. That's exactly what he's done, and the results are intense. Score fans will love this as much as any of Mick's other work, and Siewolf fans that appreciate the dense, hypnotizing subtext of their material will adore it as well. < **operative. sage**

snog, hooray!, imcc / quality. mcd.

This is one of three extended maxis that came out in Australia before the new album, *Buy Me... I'll Change Your Life*. The two others were the well-known *The Future* maxi, and Australia-only *Make The Little Flowers Grow*, which included several mixes of that new track, plus a three that were only on the US and European releases of *The Future*. On *Hooray!*, we find no less than six mixes of the title track, plus three other new songs. The original mix of "Hooray!" is a standard Snog track; techno-infused electro filled with ripping anti-capitalist commentary. Brilliant. Next is an amazing psycho d'n'b mix by Thrusell's own Black Lung and Death Jungle 2000, followed by the bizarre Space Cats and the Joys of Annihilation mix. Then follow Australian legends Severed Heads with the great dub-like Severed Heads and the Mormon Choir mix, before Black Lung is back with the equally amazing Black Lung and A Cast Of Thousands mix. Finishing up the rounds on this track is another famous Aussie group, Shinjuku Fith, with the tribal atmospherics of the Shinjuku Fith and the Final Dump mix. Excellent! "This is Capitalism" and "One Beautiful Day" round out this incredible maxi with some different styles of tripped out intelligent electro. "One Beautiful Day Part 2" is clocks in at an astonishing 9 minutes and 20 seconds, and is a perfect end to this great disc. *Buy Me... I'll Change Your Life* is out now in Australia, and Metropolis will be releasing it very soon in the US. I can't wait to hear it, but almost half the tracks have been released already. < **operative. aren**

society burning, tactiq, re-constriction. cd.

After the excellent *Entropy Lingua* maxi nearly 3 years ago, Society Burning finally serve up their full-length album. This Colorado-based trio, with their groovy riffs, percolating synths, firing percussion, and anthemic choruses, are the most solid and refreshing crossover outfit to come around since Al Jourgensen traded in his sampler for a beat-up old Chevy. Society Burning really don't sound like Ministry at all; it's just that they were the only truly great adrenaline-fueled crossover band, and now these kids are here to fill the gap. Guitars are an important part of the mix here, but they are only part. This is not some half-assed metal band that has just discovered that you can look just as evil standing behind a keyboard as you can holding a guitar. Society Burning know their machines well, and could teach even some of the most prolific samplemeisters a few tricks. But still, spineless electrodrinks should probably steer clear, because the testosterone IS pumping, and they just might get hurt. For the rest of us, Tactiq is an essential purchase. Fans of Hate Dept. note that Siebold lent his production and keyboard skills for parts of this album. You'll love it. < **operative. sage**

soil & eclipse, necromancy, cop int'l. cd.

The wonderful folks at COP Int'l have called this somber trio from deepest, darkest corners of... Hawaii? A depressing place it must be, indeed, what with all the sunshine, the beaches, the luau... I don't know. I just don't get it. How does goth exist in such place? Maybe it's because of Don Ho... I guess he could drive anyone to the brink of suicide. Anyway... where was I? Oh yeah... what we have here is a highly developed collection of majestic, pop-sensible darkwave tracks set to solid electro dance beats. Thankfully, they avoid most of the goth clichés, despite the song titles and undeniable dark atmosphere. Synthman G.W. Childs sees to that. With the production help of Razed In Black's Romell Regulation, he creates the intricate dance rhythms and timeless synthy progressions that root Soil & Eclipse firmly in a renaissance-flavoured electro domain, while Jay Tey's soaring vocal melodies soar over top. Imagine, if you will, Morrissey singing for Deine Lakaien, remixed by Razed In Black. Intriguing? I think so! And they pull it off with a level of skill not often exhibited by a newcomer. Very nice. < **operative. sage**

...the soil bleeds black, march of the infidels, dreanor. cd.

My first thought with this album is: does the full version of the release come with a storybook? I hope to god it does, because it would be perfect to have an illustrated short story to accompany the music. After that thought however, I begin drawing comparisons in their sound to better known acts like, The Moon Lay Hidden Beneath A Cloud, Ataraxia, or Freiburger Spielzeug. Here is a perfect album for those of you who enjoy running in the renaissance faire crowd. The group consists of three members. Two of the musicians are brother Michael and Mark Riddick, who are accompanied by female vocalist, Eugenia Houston. ...The Soil Bleeds Black approach their music with less of an experimental slant than The Moon Lay Hidden..., but I would say *March Of The Infidels* is closest in sound to the third track on the aforementioned bands self-titled album, released in 1993. If you are familiar with that song (including samples of clashing steel, screams of agony, and medieval battles playing out under jovial, medieval flute music), then you'll enjoy the sound of ...The Soil Bleeds Black. < **operative. ora**

soma, stygian vistas, extreme. mcd.

Stygian Vistas is an EP that includes remixes from the latest Soma full-length, *The Inner Cinema*, as well as several extra tracks. This release contains two versions of "Stygian Vista", a radio edit and a remix by Nonplace Urban Field. This is a great dance piece, and probably the most accessible of the tracks from the album, so it's no surprise that this EP was released. As with the longer version, the radio edit of "Stygian Vista" has that same panoramic "old west" sound, coupled with a catchy trip-hop beat. The remix is more on the experimental side, so it's a bit more fun to listen to than to dance too. The other remixes, "Risen from Agartha" and "Alchemical Nuptial", also lean toward a slower, less danceable interpretation than the originals. Of the three non-album tracks, "God Sends the Meat & the Devil Cooks" is probably my favorite, with its western guitar and glittering chimes. "Amphibious Premonitions Bureau" was a big surprise with a reggae / dub style that was much more energetic than most of Soma's usual laid back atmospherics. Although I like this EP, *Stygian Vistas* didn't seem to be nearly as strong of a release as *The Inner Cinema*. Therefore, I would recommend newcomers to Soma to check out that album first, reserving this for die-hard Soma fans. < **operative. omac**

sonar, dislocated, anti-zen, 10".

The great duo of Dirk Ivens and Patrick Stevens is back with a second slab of vinyl for Anti-Zen. This time, it's a 3 track 10" in a hard-bound, pressed particle cardboard, embossed sleeve, and of course it's a limited edition that's already sold out. The sounds are, of course, some of the harshest sonities ever set to a rhythm. While constantly changing, the tracks all retain a steady, hypnotic, and completely pumping force, with sporadic bursts that are sure to induce dementia. As the two like to do with Sonar, there's also one track that is more of an ambient noise excursion, but it's certainly no less traumatizing. A hardcoreindustrialmindfuck only for strong ears and reinforced dancefloors!! < **operative. sage**

spahn ranch, architecture & architecture beta, cleopatra / out of line. cd.

Yeeeahh, this is it. Spahn Ranch once again offers us a new masterpiece from their sound garage, and with this work they've reached the top of their musical output, hardly to be beaten by their next record. They've now created a unique sound, a perfect mixture of synth-pop, electro and industrial elements (industrial-pop for the next millennium?). They use groovy beats, a lot of analog sounds, partly drifting or melancholic melodies, and above all stands the charismatic voice of Athan Maroulis, who shows us that he's also able to sing without as many effects or distortions as he's used for the earlier releases. Songs like "Futurist Limited", "Embodied", and "A Depression Glass" offer more than enough anthems to satisfy even the most discerning of listeners. Here in Germany, *Architecture* is released as *Architecture Beta* by Out Of Line, spiced with five additional, harder, electro-smasher bonus tracks from their last (US-only) album, *The Coiled One*, ensuring this combination a permanent place in the top of my all time favorites list. Precisely the kind of spark our electro-scene currently needs. Highly recommended. < **operative. sed**

splatter squall, suspiria, khazad-dum. mcd.

Splatter Squall's career has been touch-and-go right from the start. They had a few really good compilation appearances before they were signed. Then their Gothic Arts debut, *The Spell*, was nothing to rave about. It was followed by a few more decent sampler tracks, and then the smashing album *Transcendence*. They've been MIA for well over two years, since the demise of Gothic Arts, and now they've resurfaced as one of the last gasping breaths of Khazad-Dum, with what was supposed to be a preview of their forthcoming album, but CCP collapsed before that saw the light of day. Unfortunately, *Suspiria* is as spotty as Splatter Squall's career itself. Two of the four tracks are two very different versions of what appears to be a cover song. It's the title track, credited to someone / thing I don't know. I know SS were working on a side-project, but I had heard that it was harsh industrial stuff, which this track certainly is not, so I don't think this is it. It's a Celtic or Eastern-influenced darkwave track, with a steady electro beat and distorted vocals. The 8 minute version is decent, but faaaaaa too long for it's own good, and much too repetitive. The 4 minute version is weaker, and it takes almost 2 minutes just to kick in. The next track, "Gore", is much better. It's a real dark electro bomb with great pounding drums. The final track, "Army Of Darkness", slows things down a bit and takes a more hypnotic, yellowCian approach, but it doesn't even come close to the masters! This was a real disappointment, but perhaps they'll find a new label, and it's entirely possible that the next album will be incredible. We'll see. < **operative. sage**

FEATURED STIMULUS

nightmare lodge | the enemy within
mines habens



In actuality, *The Enemy Within* took Nightmare Lodge 18 months to create, but I dare say that this album was centuries in the making. It is the close of an epic trilogy; an angry submission to lost hope. 1994's *Negative Planet* introduced the series with the realization of consciousness. 1996's *Luminescence* introduced the hope that there is something more, setting the stage for a tragic end; the surrender to oblivion; the relinquishing of all faith; the Enemy Within. It's a captivating tale, profoundly nihilistic in

composition, and acutely dreary in atmosphere. The music is very dynamic in a stark, minimalist way, with different elements playing off each other in a vivid display of the nearly opposing forces of technological innovation and classical instrumentation. Thundering lows underscore soaring crescendos, while the electronics constantly forage onward, constant and hypnotizing. Perhaps the most impressive aspect of these compositions is rich string arrangements that carry many of the tracks. They are very symphonic, and provide a penetrating counterpart to the intelligent electronic rhythms. It's an extremely hypnotic amalgam where tradition meets technology in a surreal, cascading symphony of desolation and hopelessness, and where the disturbing voice of B. Mazzilli makes its scarce, calculated appearances, the haunting opus is complete. Both intriguing and intoxicating, *The Enemy Within* is essential for all fans of dark atmosphere, neo-classical arrangements, soundtrack music, or progressive ambient electronics. This is yet another enchanting masterpiece in the long, daunting careers of two of the world's most compelling and uncompromising electronic musicians. An disembodied chemical dream 4 us, from the Italian masters. Highly recommended. Benissimo!



society burning, tactiq
SOIL & ECLIPSE



soil & eclipse, necromancy



...the soil bleeds black



soma, stygian vistas



sonar, dislocated



spahn ranch, architecture



splatter squall, suspiria

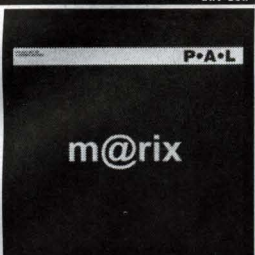


statemachine, negative

FEATURED STIMULUS

p.a.l | m@rix
ant-zen

Prepare yourself. P-A-L is about to take control of your consciousness and infect your mind. The long-awaited third album from the Bavarian legend is finally here, and it will shatter all of your preconceived notions of the barriers between industrial, techno, and ambient music. Even if you've heard some of these tracks on compilations... even if you think you know this man's bag of tricks... even if you're perceptive enough to realize that the artwork is a consummate actualization of P-A-L's ingenious minimalism... and even if you have a completely open mind when christening this disc... you're still not ready for the madness encoded within its digits, for P-A-L knows no boundaries. The opening track, "Metrum v1.2" is a swift kick in the teeth, with its relentless hatercore beats. After that, he deftly changes strategy, and the blows are much less abrupt. Don't let yourself get comfortable. This is a calculated maneuver, and the scathing terror has just begun. As with previous releases, P-A-L moves adeptly through well-mapped industrial territories throughout M@rix, and the griminess of these rhythmic textures is what may strike you on first listen. It is, however, within the mutating subtext that the shrewd ingenuity of this album lies. Amorphous timbres weave a complex structure within the cadence of the rhythms,



shrouding the underlying experimentation in a layer of ambience. Lift the shroud, even slightly, and you'll discover an uncharted void inhabited by disjointed sound, juxtaposed vibrations, and pulsing sensation. This is the world of P-A-L; the netherregion in which he formulates his hallucinogenic compounds. You will never be the same. Impeccable! The sold-out package edition comes with a t-shirt, poster, metal pin, and stickers, in a printed nylon satchel, all designed by the master craftsman Salt, so of course it is breathtaking, but the content of the disc renders all that inconsequential. Watch closely for the M@mx LP, too, as it is likely to be very limited.

XXXXXXXXXX



stromkern flicker like a candle

swamp terrorists, live in japan (live), sub-mission / metropolis. cd.

theatre of loneliness. trishná, bliss / doin fortune. cd.

trylok, interminable

u.l.a.a. indust. steelwork. cd.

unit:187 stillborn

unit:187 stillborn

U-TEK Golden Zeit 1989-1993

u-tek, golden zeit 1989-1993

vapourspace, sweep

stromkern, flicker like a candle, index / subshia light. mcd.

Flicker Like A Candle is the debut MCD release by Stromkern, a one-man electro project (a.k.a. Ned Kirby) from Madison, Wisconsin (who you may be familiar with from his appearance on the Biotech 02 comp. on SDS Productions). At 7 tracks, this MCD feels more like a full-length, and contains remastered tracks from his excellent demo-tape of the same title, plus one new song. Overall, the mood is very upbeat, and it's no surprise that some of the tracks (namely, "Heretic") have become German club staples already. The production is very sharp, clean and crisp, and there is even a remix included here by Attrition (of the cover version of Nick Cave's "The Mercy Seat"). In addition to the layers of infectious electronics, Stromkern makes very good use of synth strings and piano all put together very well, with his whispered vocals laid on top. The vocals are not of that typical run-of-the-mill distorted variety, nor are they drowned out in the mix, and that is to Ned's credit. There is good variety here, ranging from the highly Project Pitchfork-esque "Metatron", to the more funky and aggressive "Heretic" (there is also an instrumental version of this song) to a brand new song not previously found on the demo-tape called "The Surgeon". This song is most likely a harbinger of the future work of Stromkern, as it is definitely more break-beat infused than the other tracks, and really ties a lot of the elements together in a really fresh way. In a year of highly strong debuts, Stromkern is one of the best. This is available on the German label Kodex, and hopefully, sometime in the near future, there will be a US release as well. A fresh face to watch on the scene. < operative. impress.

swamp terrorists, live in japan (live), sub-mission / metropolis. cd.

Before hitting us with a new album, Switzerland's famous sample terrorists introduce us to the new line up with a live disc recorded during their Japanese tour in November 1996. As far as live albums go, the recording is excellent, undoubtedly tracked straight from the mixing board, and later meticulously cleaned up with post-production and mixing by STR and Ane H. The track list is a good selection of hits, mostly from *Combat Shock* and *Killer*, including the Meathead "Dicksmoker" cover, with the surprising addition of *Grow-Speed-Injection's* "Brain Trash". There are two new tracks as well. One is simply called "Intro", and it almost sounds like a brand new jungle remix of "Ratskin". Definitely the highlight of the disc. The other new track is called "Scodrom", and it's their most straightforward thrash song yet. There's also a very surprising cover of a PJ Harvey track that is really just a rock tune. Ane H. even "sings" it. For a live album, it's excellent. The sound quality and production are better than many bands' studio records, and the versions are different enough to warrant its release. However, I suspect that it was released merely to keep people wondering about the new album. And wonder we will, because this thing indicates that they could go in any direction. < operative. sage.

theatre of loneliness. trishná, bliss / doin fortune. cd.

From the mountainous landscapes of northern Italy comes the dark and sultry electro wave of Theatre Of Loneliness. Modest and spiritual in their approach, Stefano and Paola deliver a very different brand of dark romanticism than most of their clichéd contemporaries. Their sound is rooted as much in ambient electronics as in gothic darkness, which makes for a far more interesting listen than many wave acts, and the foundation is strictly danceable electro. A lot of odd drum programming and world beat rhythms spice up the mix a bit, and Stefano's soft, gliding vocals are divine. This is a very spiritual release, as well. It will place Theatre Of Loneliness firmly in the minds of all darkwave fans that are not trapped in the Eighties. < operative. sage.

u.l.a.a. indust. steelwork. cd.

This album begins on a positive note, with a nice looping beat sequence, but the track is only a 1:38 introduction. When the first real song begins, another enjoyable beat kicks into tempo, joined a short time later by heavy guitar work. For crossover freaks, this may become a favorite album. U.L.A.A. is part of a growing scene in Europe, which is very similar to America's crossover genre. Strong guitar work is melded with heavy, electro beats, and aggressive vocals. The band create some of the nicest percussive programming I have heard, but the only problem is, you can't hear it. The percussion is buried under walls of guitar noise and screaming vocals shortly after it begins - completely buried. I am torn with forming an opinion on U.L.A.A., because on one hand, they have excellent percussive and electronic elements, but on the other, they have overpowering guitars and a tendency for creating nothing more than noise. *Indust* is an album that will take a few passes before I pick out the jewels, but I know there's something in it. A recommended listen if you like the crossover sound. < operative. ora.

unit:187 stillborn, 2nd circuitry / off beat. mcd.

Unit:187, from holy Vancouver, follow the style and present a remix CD to their last killer record, *Loaded*. All the long-haired, headbanging fans of theirs needn't worry... they still play a very unique blend of heavy guitars, raw aggression, and hard, thumping beats, with the grooving swooning of US post rock bands, but nevertheless this 40 minute MCD has also enough attraction for every tolerant electro head. It starts with the Radio Edit of "Stillborn"; three minutes of compressed power, followed by the breakbeat-infused Staloven Mix of the same song. Both are well done. Track 3 is certainly not my cup of tea: total confusion, mixed with a heartthrob chorus. No thanks. Then it gets more approachable again. "Nobody" sounds like Marilyn Manson, but nevertheless, it's well done with a pounding rhythm, aggressive refrain and vibrant sequences. After the well-programmed, but not absolute breathtaking, Hate Dept. mix of "Loaded" follows the Open Surgery Mix of "Dead Dog", another potential favourite. "Lardass", in the Radio Edit, is an average dance track, but then the record offers another smasher with the Punter Mix of "Dead Dog". Its impressive sequencer run demonstrates that the guys are also able to program powerful songs without a load of manipulated guitars. The highlight of this maxi comes at the end, with the genius-crazy cover version of the B-52's classic "Planet Claire". Nearly nothing to do with the original, but just as entertaining. Total weird drunken party music! Yeeeee! Stillborn is a record full of diversity as well as solidity; just another step up the good step towards the status that bands such as NIN, Ministry, and KMFDM have. Is this their ambition, or...? < operative. sed.

u-tek, goldene zeit 1989-1993, zoth ommog. cd.

Whoa! Who would have expected this one? U-Tek was Severn Ni-Arb's old techno project with Alexis Schaar. If I remember correctly, a full album called *Andata* was announced waaaaay back around 91 on the *Das Mass Der Dinge* mag. That album never materialized, but it was pretty obvious even then, while Severn Ni-Arb was forging dark electro classics like "Danger" and "Abattoir", that he was quite adept at scribing irresistible pop-laden techno tunes. Every so often a U-Tek track would pop up on a compilation, sometimes with Severn's name disguised as Kevin Morgan, and always with that unmistakable Pedwalk flair. Surprisingly enough, that is true even of the tracks he didn't participate on (Alexis Schaar wrote many of the tracks alone). Regardless, as the title suggests, this is not new work. It's not even a complete collection, which is why it's a bit perplexing. Tracks like "Das mass Der Dinge", "Fever", "Suction", and "I Am Movin'" are undisputed classics, and there are many excellent unreleased tracks here, like "Phase One" and "Lord Of The Sun" (a real stand-out, and one that ALX/S wrote without Mr. Ni-Arb). But why issue this now? By today's standards, most of it is very dated. As a historical document, it's excellent but incomplete, and as a new album, it's nothing special. Pedwalk completists will jump all over it, as it quite likely the reason that XMP loved the way it did, but most likely, no one else will be impressed. It's still better than a lot of what's out there, but it's important to look at it from a certain perspective. < operative. sage.

various artists, 14 years of electronic challenge, cop int'l. cd.

12 Years of Electronic Lust was COP Int'l's collaborative tribute with the famous German New Life Magazine, celebrating electronic innovation from 1983 to 1999, with classic tracks from the likes of 242, Click Click, Klinik, Chris & Cosy, Severed Heads, Laibach, and other forerunners of the scene. Electro History 101: The Early Years, if you will. Not a definitive collection, but a good crash course for neophytes nonetheless. *14 Years of Electronic Challenge* has a similar focus, with emphasis on more current material. This really displays many of the acts that have shaped the current state of the scene, and therefore is perhaps a little more relevant today. Some of the same names appear, of course, as bands like Skinny Puppy, Front Line Assembly, Nitzer Ebb, and Die Krupps were as influential after 1989 as they were before then. More importantly here, perhaps, are acts like X Marks The Pedwalk, wumpscut!, Haujobb, Leather Strip, Apoptyngia Berzerk, yellowCR, and Battery. These are some of the acts that are shaping the current scene, most of which were themselves largely influenced by the aforementioned pioneers. While again, this is not a definitive collection, all of these have had significant impact. Also here are a few other very influential names, like Alien Sex Fiend, A Split Second, and BiGod 20. None of the tracks are unreleased, but all are classics, and some are out of print. If you're new to the scene (or just need a history lesson), this series is a good introduction. A nice idea for the next volume would be groundbreaking new acts that have learned much from this younger ilk. Names like Funker Vogt, Aghast View, Pulse Legion, In Strict Confidence, Pain Kónsept, and Genital A-Tech come to mind. Just an idea. < operative. sage.

various artists, abort, retry, fail, damage. cd.

It's nice to see good work come from new American labels like Damage. This sampler contains a variety of songs in the electro / wave styles. Arthur Loves Plastic make two appearances here with the songs, "Calgon (Take Me Away)", and "It's Only A Passing Phase". The first of these songs leads the compilation with an electro / trance sound, featuring a touch of drum & bass percussion behind whispered female vocals. An effective combination of sounds which should do well on dance oriented dance floors. "It's Only A Passing Phase" has a slow, trip-hop / acid jazz feel to it, and is primarily instrumental (save for vocal samples from the film "Heavenly Creatures" - a beautifully twisted tale of two young girls discovering their attraction to each other). Spinning Mantie have a peculiar sound. I couldn't place the intro synth lead at first, but now I know it sounds like Kraftwerk's classic, "The Model" (but with vocals by the singer of Real Life). Some nice electronic work is done, but the straightforward percussion kills the passion. It's not synthpop, and it's not electro, but it has a future. Nomad Project AV produce the most beautiful sound on this sampler with "Cruified", bearing a sound similar to Soil & Eclipse, or Sub Version. The sound is what I think of as "synthesized gothic". Dancefloor beats, electronics, and gothic styled vocals. They present another song as well, called "Beside Myself (With You)", which doesn't effect me quite as deeply as the other, but is still an excellent song. Keep an eye out for a full length from them. It's sure to be wonderful. Lillies Of The Field make an American synthpop sound, with 80's styled vocals, danceable beats, and soft electronics. It's always nice to hear a female fronted gothic which is actually good, and Wastelands is among the "good" category. They present the song "Lost Soul". If you liked the organic, ambient-trance sound of Future Sound Of London's *Lifetimes*, you'll probably also like Lith. They present a song called, "666 Counted Out In Color", which is 9 electronic ambient minutes of sonic wonder. Dark ambience with vocal samples gives way to spacey ambience, which gives rise to a slow, smooth percussive lead - very addictive. Damage Records did a very nice job here, presenting a very diverse collection. Recommended. < operative. ora.

various artists, awake the machines - on the line vol. 2, out of line / sub-mission. 2cd.

Oh, my! The U.S.-obsessed German label Out Of Line has released the second volume of their sampler series as a monolithic 33 track 2CD set compiling tracks from nearly every band they either release, license, or distribute, at a really unbelievable price. I don't know what this goes for in Germany, but it's probably about the cost of a loaf of bread, because it's available here in the US (from Timman) for 10 bucks - including shipping!!!! There are many unreleased tracks, and to properly review this would take at least a page, so I have no choice but to just list the artists. They're all well-known, so you'll have a good idea of this compilation just by reading the names, and you'll probably stop reading about half way through so you can go place your order. Unreleased tracks first: Crocodile Shop, Hocico, Benestrophe, Yeht Mae, THD, James Ray's Gangway (remixed by Division #9), Signal Aut 42 (remixed by Crocodile Shop), Kevorkian Death Cycle, Fektion Fekler, Hellsaus, and Hand Of God (Croc Shop project coming soon on Timman). If you're still reading and for some irrational reason not yet convinced, there are also album tracks from the following bands (and I'm getting sick of typing, so just buy this thing already): Spahn Ranch, Ble, Randolph's Girl, Christ Analogue, Chemlab (KMFDM remix), Diatribe, Idiot Stare, LIN, ProGrexiv, Android Lust, Dive, Hanzel Und Gretel, Neuroactive, Hellbent, Statary Burning, Iron Lung Corp, Chaingun Operate, Jihad, Deus Ex Machina, The Aggression, God's Girlfriend, and Clay People. Truly incredible. < operative. sage.

various artists, bouquet of dreams vol. 2, strange ways. 2cd.

Here is a review of a very diverse 2 disc compilation, based on an electro/wave music view point. Disc 1: The best tracks on this disc come from the bands; H.A.L.O., Chandeem, Peter Heppner (marvelous vocalist of Wolfshiem), and Kastrierte Philosophen. The song from H.A.L.O. is called "Eclipsed", and features really nice percussion, mellow vocals, and an overall somber mood - definitely one of my favorites. Chandeem produce a cover version of Dead Can Dance's classic, "In Power We Entrust The Love Advocated". Sung in a female voice instead of Brendan Perry's, the outcome is in fact a uniquely innovative version of the song. Fans of the "Heavenly Voices" sound will love this one. The song from Peter Heppner tells a melancholy story of a group of fighters defending their queen from bandits - a tragic tale without a happy ending. Kastrierte Philosophen present us with "Toilet Queen (remix by Andrew Eldritch)". A good one for fans of the old school, RLYL, or The Church-era in music. Disc 2: On this disc, the most stand-out songs are from Sulphur Sky, Still Silent, Wolfshiem, Oracle, Love, Zoon Politicon, Carlos Perón, Devision, and The Northern Territories. Sulphur sky deliver "Hassensch", a instrumental middle eastern, tribal song. Oracle present a sound which reminds me a lot of Pink Industry, or more recent Individual Industry. Zoon is a very nice (very short) synth instrumental. Carlos Perón is a nice electro-pop styled band, and are presented here in the best way with "Mercy". For fans of Enigma or recent Delerium (Netwerk-era), the song from Carlos Perón will be among your favorite. Smooth percussion and synths, accent a French-speak female voice, while Gregorian chant male vocals fill the background. Devision are among the finest bands in the electro/scene, and this live version of "Today's Life", taken from *Fairlylive*, is all

the fact needed to support what I say. Their sound is melancholic pop with warm male vocals and excellent emotional values. The Northern Territories are the last band I'll mention here. They have come to a style which sounds similar to the Projekt label's, Southwirlingsomewhere, or perhaps a super ambient version of Faith Assembly. This band is, in essence, ethereal synthpop. *Bouquet Of Dreams* vol. 3 is a very diverse collection of songs which will appeal to tastes from electropop, tribal, ethereal, alternative pop, wave, and light gothic. Maybe it's easiest just to say this will appeal to listeners of 'alternative' music. < **operative**. ora.

various artists. *coldwave breaks ii*. 21st circuitry. cd.

21st Circuitry offers the long-awaited second volume of their highly-successful *Coldwave Breaks* series, displaying a broad range of guitar-laden electronics from around the globe. Again, there are some really big names, along with some promising new talent, and a lot of unreleased tracks and remixes. Everyone knows acts like Acumen Nation, Rammstein, Hate Dept, Alien Faktor, and 16 Volt, as well as younger ones like Waiting For God, Lux, and Slave Unit. I'm pretty sure that all of these tracks are unreleased, with the exception of Rammstein. Less-known acts, like Discipline of Anarchy (and their collaboration with Unit:187 called Wormwood Project), MPI, Chainsaws and Children, Purge, and Beauty all easily hold their own next to their more established colleagues. Everyone here has the adrenaline-fueled, balls-to-the-wall, pissed-off, slightly funny aggression thing down solid. It's not really my thing, but I enjoy a good stompin' once in a while. Particularly fun is Acumen Nation's "Fuckybrainout", which snuffs the guitars in favor of some mad drum 'n' bass rhythms, and 16 Volt's "2 Wires", which sounds like it could have come from the Wisdom sessions. The kids are going to eat this up. < **operative**. sage.

various artists. *dark techno one/nine-nine*. quantum loop. cd.

By the time you read this, you probably know that 21st Circuitry has started a brand new label called Quantum Loop, with a decidedly techno slant. Most of us will embrace this, as various forms of techno are infecting this scene like a rampant virus, and very few are complaining. But, 21st Circuitry knows their audience, and they know that there is a significant minority of macho, teethgrinding "riotheds" unwilling to accept this. So, in a brilliant marketing scheme that would make Bill Gates proud, they commenced this new label with a sampler that will easily please the open minded majority, as well as lure the contrived few that are resisting these trends. Phase 1 of the concept: Use unreleased tracks from a few well-known names to lure the electro crowd. Covenant, Unit:187, Violet Arcana, and Scar Tissue are all here with trance, techno oriented tracks, and the only one that is previously released is Unit:187's remix of "Dead Dog". Phase 2: Use side-projects of well-known bands to entice the more underground kids. Snog's Soma and Black Lung projects, Waiting For God's Hemisphere project, Apoptygma Berzerk's Total Transformation project, New Mind's Psionic project, Assemblage 23's Nerve Filter project, the Haujobb / Forma Tadre collaboration known as NEWT, and the New Mind / X Marks The Pedwalk collaboration known as Hyperdex-1-Sect are all here, and while some of those tracks have been released abroad, the names alone will surely intrigue the die-hards. For those that aren't convinced by the names alone, the NEWT, Hemisphere, Psionic, and Nerve Filter tracks are all completely unreleased, and the NEWT track actually has some vocals! Phase 3: Make it clear in the liner notes and advertising campaign that several of the these projects, like NEWT and Hemisphere, are making their worldwide debut here, and will soon release their very first material on this very label. NEWT's 273C is already available, and Hemisphere's anonymous EP is due any time now, as is the US releases of Hyperdex-1-Sect's *Metachrome* (on 21st Circuitry, actually) and Total Transformation's *In Thru Out*. Can we name-drop anyone else here? Oh yeah, the H-1-S release will have additional remixes by Download and Empirion. This is really an ingenious campaign, and I don't know a soul out there that would be disappointed. This sampler represents the future of electro music. Who could resist? < **operative**. sage.

various artists. *dion fortune sampler vol. v*. dion fortune. cd.

Dion Fortune offer up another very diverse collection of tracks for the fifth volume in their famous sampler series. Oddly enough, they've gone back to the single disc format, after the previous 2 CD Vol. 4. Still, there's a good collection of unreleased and exclusive tracks, along side a few album tracks. Some of DF's current roster appears here, including Fading Colours (featuring Broom), The Garden Of Delight, Float, and Griffin's Fall, all with great tracks, especially Fading Colours with their amazing dark wave 'n' The Garden Of Mine, and Griffin's Fall with the surprisingly breakbeat driven Midmix of "Back From Syracuse". But Dion Fortune don't use these samplers to just exploit their own label. There's a whole host of other great acts from all over. Birmingham provide the Parsecut Edit of their most recent hit, "You Can Not Walk Here", of course with the incomparable vocals of Jean-Luc DeMeyer. Funker Vogt give an incredible unreleased remix of "A New Beginning". It's more subtle than the album version, and it adds some guitar! Suspiria, Attrition, Violet Black Orchid, and The House Of Usher all appear with strong unreleased tracks, as does the great Alien Sex Fiend with a killer version of "Warp Out", Neuzelt Syndrom with the Moog Mix of "Marionetten", and Deathline Int'l with a great Electro Mix of "Pain To Me". Lastly, two of the highlights of the disc are provided by acts that people might not yet know quite as well. One is the brilliant American act Stromkern, with "Metatron" taken from their Kodex debut, *Flicker Like A Candle*. The other is a Moroccan band called Argan. It's a trance atmospheric electro piece with very strange vocals. It's a very nice end to a great sampler that gives a good cross-section of the electro / wave scenes. The booklet is very extensive, and offers photos of each act. Well done! < **operative**. sage.

various artists. *drug test 3*. invisible. cd.

The astonishing third edition of Invisible's *Drug Test* label samplers is easily one of the best discs released this year. You want proof? Read on. Kicking off the disc in high gear is Bagman, the new project of Sheep On Drugs' Lee Fraser. The flavour here is ultra-slick-jungle-psycho-trance, and their album is going to be incredible. We downshift to Brits Out Of America, with a Silverfish-esque bass driven preview of their debut album that sounds a lot like some of the Pigface tracks that Leslie Renkings on next. Next up is DVOA vs. Not Breathing with the dark isolationism of their first collaborative effort. Another monolithic collaboration follows, as Amer Einher offer the words of Kaiser Wilhelm set to sparse experimental techno. Lab Report offers another strong isolationist piece, right before Not Breathing throw things back into warp speed with a severely disturbed, unreleased, hypnotic jungle track that is perhaps the best song on the disc. Ex-Cop Shoot Cop's JF Coleman is up next with his latest project Phylr, and an hallucinogenic experimental electronica soundtrack. Pigface follow with "Burndi", from their amazing latest album, and this track features a vocal duet by Marc Heal and Dirk Flanigan! Psychic TV are up next with a funky unreleased mix of "Stick Insect", immediately followed by the groovy ambience of RIOU. Soom keep the groove with more of Mick Harris' trademark dub terrorism; a track from the latest and final Soom album. Mr. Phylr rears his head again with an eclectic, trippy drum 'n' bass mix of Sheep On Drug's "Life Is Just A Game", and the disc comes to a close with an unreleased preview of the new Test Dept. material, an experimental trip-hop dub groove with soaring atmospheres. If, like us, you haven't been following Invisible Records lately, this disc will show you just how hopelessly in the dark you are. If you're hip to Invisible's schemes, you'll love it also, for there are many unreleased tracks. In short, you NEED this disc, no matter who you are. < **operative**. sage.

various artists. *exoskeleton vol. 1*. possessive blindfold. cd.

Our good friend Scott Beebe of Holocaust Theory has compiled one of the best dark electronic samplers in recent years. Exoskeleton is the first in what is hopefully a long and prosperous series of compilations on his Possessive Blindfold Recordings label, and showcases an international array of artists ranging from veterans like Dive and Morgue and Gridlock unfortunately appear with album tracks taken from each of their most recent releases, but that's entirely excusable, given the strength of the other tracks. Most noticeably, the great Bavarian scum label Ant-Zen provides unreleased tracks from five of their best acts: Synapsace, Salt, NoiseX, P.A.L., and Imminent Starvation. Each is simply brilliant, and completely psychotic in it's own unique way (yes, Stefan, your track is totally sick!). None of them are all that surprising, with the exception of NoiseX's 6:45 epic atmospheric piece, "No Fear". P.A.L.'s very disturbing and hypnotic track, "T.A.E.", was later released on his smashing new album, *M@rix*. Blink Twice, Ichor, and Beebe's own Holocaust Theory are all well established American acts that, not surprisingly, make strong appearances here, each with tracks from their forthcoming albums (the new Blink Twice album is out now). But perhaps the best aspects of this sampler are the numerous unsigned bands that show incredible promise, and they're all American! CS operative Oren makes his CD debut with "Progressive Decay", and this track has since been reworked, so this version will never be released again! We've hyped Pain Kónsept enough in this issue, and I don't want to lay it on too thick, so I'll just say that this is one of the highlights of this disc! Imperative Reaction and Jugend Staat are two excellent California acts that have made good names for themselves on the west coast, and each provides a strong electro track here. They will also be remixing each other on an upcoming split CD for Possessive Blindfold. Last but not least, I, Parasite provide a great Puppy-esque track, and Patchworks offers an eerie and infectious vocal driven track. On top of all this; the impeccable mix of great acts new and old, the disc was mastered by the famous Eric Van Wouterghem in his Prodam mastering studio. Do you really need any more reasons to buy it? < **operative**. sage.

various artists. *the glory of destruction, catastrophe*. cd.

This is the first offering from the Seattle-based Catastrophe Records, run by the same Veronica Kirchoff that also runs the new U.S. office of the Finnish Cyberware Productions. She's also the same Veronica Kirchoff that runs Übel Engel Promotions, writes for Side-Line, and used to do the magazine *Levity*. So we have high expectations for this compilation, right? Right! What it delivers is a strong and varied mix of just about every style of electronic music, with some familiar names, some new side-projects and some great newcomers. Among the familiar names, SHIP and Noxious Emotion deliver excellent tracks in their well-known respective styles. Among the new side-projects, we're treated to Scar Tissue's Steve Watkins doing a noisy, minimal instrumental piece under the name Alkaline. It's simply amazing. Also, New Mind's Jonathan Sharp debuts his Tyrophex 14 project, with a killer track that's also very dark and noisy, but not at all minimal. It's laden with samples, an ultra-heavy beat, some guitars, and sick vocals. The newcomers here really shine as well, from Osoufax's excellent synthpop straight through to The Dawn's dark ambience, and nearly everything in between. A few standouts are A New January's excellent and innovative irresistible pop song, Rosary Wali's insane hardcore punk / rave track, and Bis Eldé's folksy goth tune. I can't help but recommend this to anyone looking for new and exciting bands of all styles. You might not like every track here, but you'll surely find at least one gem that you absolutely love. As a die-hard fan of both Scar Tissue and New Mind, I'm ecstatic, but I've definitely got an eye on several of the other acts as well! Well done! < **operative**. oren.

various artists. *industrial mix machine, cleopatra 2cd*.

With the rampant spread of the remix virus these days, Cleopatra have gathered a decent collection of (mostly previously released) all-star remixes from a diverse array of (mostly their own) artists. It's a 2 CD set, and really the result is more appealing than the "remix war" idea, because while the concept is similar, you get a much wider display of talent, and many more tracks, for a comparable price. There are far too many tracks here (24 in all) to list them all, let alone comment on them, so let's focus on the more interesting stuff. Pygmy Children get raped by Razed In Black in an exclusive mix of "Intensify". The Damned are, oddly enough, warped by Killing Joke's Paul Raven and Saphn Ranch's Matt Green in a new, unreleased mix of "Shut It", and Kill Switch... Klick get "Kontorted" by And Christ Wept. Everything else has been released elsewhere, but there's a lot of great stuff. FLA, Saphn Ranch, Project Pitchfork, Psychic TV, Digital Poodle, Lights Of Euphoria, Pigface, Birmingham 6, Regenerator, Haujobb, Waiting For God, Hate Dept., Leather Strip, and many others, all remixed by artists like (in no particular order) THD, Download, Psychopomps, Kluge, Apoptygma Berzerk, Bi-God 20, Brain Leisure, 242, wumpscut!, Collide, etc., etc. That list is so vague and misleading, but if you're a big fan of any of these acts, chances are, you have these mixes already. Still, give this collection a chance. For the price, you can't beat it. < **operative**. sage.

various artists. *infiltrate and corrupt, cop int'l*. cd.

Legions of COP fans rejoice, as this great label offers their new label sampler with mostly new tracks from their current roster, and many previews of what is to come. There are absolutely no liner notes, but I can assure you that the only tracks that are not unreleased are The Razor Skyline's "Hanged Man", Urania's "Zero Becomes One", Dive's "Growing Deep Inside", and Sol & Eclipse's "Rejoice". All are great tracks, but they're from these acts' current albums. Deathline Int'l offers the new track, "You Can't Take It", a gem in their crossover style. FishTank No. 9 provides the incredible Dementia Edit of their breakout infused "My Disguise". Slave Unit provides a powerful Battery remix of their track "Life Unfolds". Battery themselves make a great appearance with some long-awaited new material; a track called "Doppelgänger" that is amazing, and shows Maria's vocals in top form. No big surprise there. Index give an epic mix of "Bliss", that clocks in at nearly 8 minutes. And Pulse Legion make a great showing with a remix of "Remains" from their debut. But, the best part of this disc is that it unveils several new acts on COP's impressive roster. Imbue rises from the ashes of the now defunct Urania / UTN with a powerful, if slightly commercial, electro / ambient / rock song that's simply incomparable. Watch out for this one! Finally God is an aggressive crossover formation, similar to 16 Volt. And lastly, Battery's new side-project Imbue makes its debut here, with what I believe is an exclusive remix of a track from their upcoming album (that is probably available as you read this). It's a surprisingly soothing, minimal electro / techno track, kind of retro-futuristic; very nice, and of course Maria's vocals are divine! COP is one of the world's best labels. They're one of the few that really does their own thing, ignoring the trends and defying the odds. This comp is all the proof you need. < **operative**. sage.

FEATURED STIMULUS

velvet acid christ | calling ov the dead
off beat . pendragon



Yes, we charted this one last time. It was a mistake. We were so enthusiastic about it that when we received the demo version, the artwork and a review went directly into the layout, and it's place was easily secured in the charts. Later, we were told not to run the review because it was too early, so that got deleted, but the rest of the stuff was overlooked. Hopefully, it just made everyone anticipate the disc even more, but maybe everyone's sick of us hyping Velvet Acid Christ, and doesn't even pay any attention to it any more. I really hope that the latter is not the case,

because *Calling Ov The Dead* is a hell of a record, and it demands attention. There's nearly half a page of musical credits in the liner notes, but really what it comes down to is that 95% of this album is the brainchild of Bryan Erickson. With *COTD*, he takes the fundamental elements of VAC, and sculpts them into a completely new, viscously savage, cybernetic monster. The morphing song structures and the trademark vocals are still here, but as with the rest of the VAC material, they know no limits. The production is crystal clear, and the mix pans out to a vast, multi-level soundscape. Chances are, they're already playing tracks like "BSAT2", "Pray For Life", "Exquisite Stench", and "Zk Zk Zk" in your local club, but if that's the only place you get to hear this stuff, you'll be missing a lot of the trancier dimensions. The whole album really requires headphones. Cordless ones, preferably, because you'll be forced to move your ass. You've never hear electro like this. There's a remix of the famous dance hit "The Hand" on here called the "Violent Trance Mix", and that's actually a perfect description of most of the album. It's trance music that would very likely please Richard Ramirez. It's a sound-track to kill your family by. Or maybe just dance to, for those that are a bit more timid. Of course, there's a few VAC's token chick songs, but they're pretty psychotic, too. This album will put VAC on the map, and dispel any doubt as to whether or not they live up to the hype.



various. 14 years of electr...



various.abort, retry, or fail



various.awake the machine



various.bouquet of dreams



various.coldwave breaks ii



various.dark techno one/99



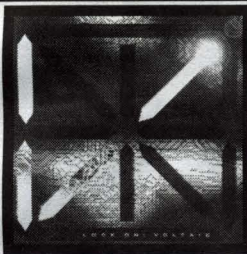
various.dion fortune ii



various.drug test 3

FEATURED STIMULUS

voltalc | lock on
bored beyond belief



This must be the most severely overlooked albums of 1996. Yes, 1996. Why, you ask, are we featuring an album in this space that is more than a year old? Well unfortunately, we missed the boat on this one, and we think there's a good chance that many other people did as well. Voltalc is the contrivance of one Alexis Charalambous that has rocketed to Off Beat-fueled megastardom with his more commercial project, Fracture. Those that know Fracture surely know the hypnotic intelligence inhumed beneath its accessible electro crossover facade. With Voltalc, Alexis mixes the guitars and vocals completely, and fully explores hallucinogenic aspects of his abilities, without the hindrance of having to remain commercially viable. The results are simply outstanding, perhaps even more so than the Fracture material. *Lock On* is obviously a conceptual album, somehow based around the number 7. No explanation is given, other than a short line that reads "We'll all see the seven's soon," and that's really a good thing, because there's nothing to stifle your imagination when listening; no words, no concepts... just

a few song titles (7, actually), and some of the most spaced out, dark, experimental techno ever. But this is not boring, masturbatory, ambient nonsense (despite the fact that the tracks average nearly 10 minutes each). There are plenty of hardcore dance beats and shifting rhythms, some jungle and drum 'n' bass, and lots of scathing analogue extremes, and it's dark and abrasive enough that it would please most Fracture fans. It's a twisted, industrial-strength techno brainfuck, not for the faint of heart. While we all wait for the fabled *Fracture Hell EP*, Voltalc is a perfect fix. Do not miss out on this. Plug in and Lock On!



various, exoskeleton vol. 1



various, glory of destruction



various, industrial mix



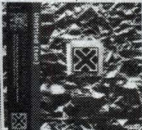
various, infiltrate & corrupt



various, intel-ligence inside



various, outer space



various, outerspace comm...



various, untitled (ten)



various, something for your...

various artists, intel-ligence inside, off beat, cd.

Here we have possibly one of the finest electro-ambient-IDM crossover compilations put out in the past year or so. Starting the compilation off is the Australian Snag side project Blk Lung with "I Have No Mouth." This song is a scarily textured IDM masterpiece. Next we have a taste of the GOA trance element with Juno Reactor's "Guardian Angel" track. It's a very beat heavy, layered dance song. Download turns in a decidedly tranquil sounding "Mzo B", from their latest album, *III*. Other highlights of this quite diverse and impressive compilation are: Lassiuge Bendthaus, Individual Totem, FLA, Steril, Noise Unit, Haujobb, Forma Tadre, Imminent Starvation, Xyphax, and Velvet Acid Christ. To be quite honest, there isn't one bad track on this compilation. Normally when I listen to a compilation, while being a good reference to a particular label, it has a lot of "filler" material. Fortunately, such is not the case on this compilation. Each track stands out on its own and flows quite well within the context of a compiled CD. We can only hope that Off Beat plans on sequels to this project, as it's one of the most exciting compilations to come out in years. I see it as a nice cross-section of some of the best electro artists and IDM / techno / ambient artists working today. Most of the tracks found on the compilation are previously released versions, with only the Forma Tadre, VAC and Fini Tribe being unreleased remixes. Of course, it has Lassiuge Bendthaus on it, so how could you lose? < operative, mr. tangent.

various artists, outerspace communications v. 4.01-11, disturbance / minus habens, cd.

The fourth volume of the famous Outer Space Communications sampler series is as incredible as the first three, which have included such huge names as Polygon Window, Lagowski, Speedy J, Exquisite Corpse, and The Kosmik Tribes next to many of Disturbance's own stellar acts, and a lot of other diverse techno sound pioneers. Without disrespecting any of the other fine artists here, I must say that the absolute highlight of this disc is, without a doubt, the exclusive track from Caustic Window (aka Richard D. James / Aphex Twin). It's the harsh, pounding, almost industrial soundtrack to a television commercial for the Italian Pirelli sports car, and it's fucking amazing. With that one obliterating exception, the rest of the artists here are of a much more laid back ilk, but many are just as impressive. Standouts include the dark cerebral electronica of Principia Automatica and T.W.E., the intelligent danceable ambience of Red Sector A, Quiet Men, and A3000, the hallucinogenic drum 'n' bass of Nebula and Astral Body, and especially the incredible jungle / industrial of it. This track almost rivals Caustic Window in intensity, but adds some soothing ambient sounds as well. This is absolutely one of the trippiest and most "intelligent" collections of tracks I've ever heard. Disturbance is on the cutting edge of space techno for the last millennium "... and searching for lost sound waves in the cyberspace." Brilliant. < operative, sage.

various artists, telence, sds, mc.

This is the first in a series of cassette comps put out by Austin, Texas electro label SDS Productions that will focus on the experimental / ambient / noise genre, rather than the dark techno / edm that the label has come to be known for from its other comps. According to the liner notes, they hope to continue to put out these comps under the moniker of the Silence series. Admittedly, I'm not a regular listener of experimental; nonetheless, I found this comp to be quite an interesting introduction to unfamiliar territory. All of the artists are from the U.S., except for one German artist called Skrank. Not all of the artists are unfamiliar to me; in fact, there is a Mentallo & the Fixer track included here called "Psylocybin". This is a very sparse track with a cavernous sound. The title suggests putting the listener into an altered state of consciousness, but I just found it to be long and monotonous. Diehard Mentallo completists, though, will be excited. I can't exactly tell, but this track sounds sort of like bird noises that have been slowed down to incredibly slow speeds, then sometimes sped up; the effect is kind of like underwater whale calls. I think have one of the stronger ambient tracks, called "Amphibian". Other stand-out tracks include "Delusions" by Audio Braille, which, if the distortion were taken away, would actually be a beautiful orchestral gothic soundtrack piece. Distorted strings and bells are set against crashing noises. T.E.L. offer up a relatively accessible track called "X-invitro-x", and this one actually has vocals. My favorite track is by Skrank called "Sixteen". A passage from an interview (presumably with a serial killer) starting out with "I was 16 when they put me inside, and emotionally, I've been 16 ever since", and a few more graphic sentences are repeated over and over again... the effect is ominous and quite scary. These repeated samples are laid over a thumping sort of dub/hip-hop beat that fades in and out of focus. This song is great, and I'd like to hear more from this artist. The rest of the comp is very difficult listening of radio, modern, and telephone noises, manipulated voices, and feedback. It's a decent sampler for those curious about the American noise scene, but, a lot of it is difficult listening for me. < operative, empress.

various artists, something for your mind, 20th ommg, cd.

All the 20th enthusiasts were of course all over this one, and everyone was raving about it long before it came out. It's a 2000 copy limited metal edition label sampler commemorating their 20th release, but a lot of the rumors about it have proven untrue. Packaging aside (for the moment), this single CD compilation presents most of SDS's current roster, with a lot of unreleased tracks and remixes. Some are simply good remixes of current tracks, like Funker Vogt's "Time Of Dreams (Heart-Core Mix)", Seven Trees' "Going Down (Exclusive Remix)", Collapsed System's "Track Nine (Burning Skin Mix)", and Good Courage's "Guilty On All Accounts (Room 101 Mix)", and Controlled Fusion's "Civilized Inventions (US Version)". Nothing too surprising there, aside from the smashing Collapsed System remix. Others are new or unreleased tracks, and it's a mixed bag here. In "Strict Confidence" "Prisoner" appears on the US release of Collapsed's "Dark Illumination". "Sanity / Insanity" appears to just be an outtake that was cut from their debut, as it's not as good as the rest of that disc. On the other hand, Decoded Feedback's "Bodycell" is an excellent, fast, hypnotic dance track. Unfortunately, the veterans only provide album tracks here, as Leather Strip offers "Give It Back", Lights Of Euphoria shows "Under My Skin", and X Marks The Pedwalk shows things off with "Sweep Hand". The surprise of the disc is Mentallo & the Fixer, with one last breath of 20th air on the end of their Grimpen Ward remix series, "Legion Of Lepers" (which I'm pretty sure has appeared elsewhere, but the details escape me). As far as the packaging goes, the recycled aluminum case is nice. That's all; just nice. It's only printed on the front, and even at that it is only a one color imprint. The track listing is on a sticker affixed to the back. Really, it is nice looking, but I would have thought that if they were doing special packaging for such a release, they would have gone all out (maybe they give Salt a call?). I also expected there to be a lot more exclusive tracks. A 20th release only comes once, you know. Oh well, maybe ZOT 300 will be more impressive! < operative, sage.

various artists, sonologia / oramusic, cd.

California has really become a hotbed of electronic activity lately. Many high quality bands, labels, and organizations are appearing, and Oramusic is no exception. Brandon Finucan has been working in the scene for years, writing for magazines like ours, as well as Side-Line, deejaying like a madman, organizing events, initiating the official Die Form U.S. fanbase (La Société Anonyme), and doing many other things. Now, with Oramusic, he's really found his niche. Oramusic is the U.S. headquarters for the German Broken Seal label and Belgium's Side-Line Magazine, as well as the Brandon's own excellent Ora Music Magazine, and now, a record label as well. Ora has just released their first CD compilation, and it will live up to the standards Brandon has set. It's being promoted as "new, remixed, exclusive, unreleased", and for the most part, that's true, if a tad misleading. Binär Code, Mimetic Field, Blospe, Pulse Legion, and Regenerator all present current album tracks here; they're all great tracks, but not unreleased. Several excellent electro bands from the great French Boredom Product label appear, including the aforementioned Binär Code. The other two, Thee Hyphen and Digital Blood, both offer very innovative (and very different) unreleased electro tracks. Aghast View presents an unreleased remix of the smashing "Down Race" from their new album, and Blink Twice makes a great showing with an unreleased remix of "Severity", from his new album. Die Form offers a great new mix of their current track "Love is Cold", and Von Magnet gives an exclusive track as odd as all of their work. Two unsigned American acts, Burning Matrix and Fatal Blast Mix, as well as one unsigned Croatian act, Injury, all make strong appearances as well. But the undisputed highlight of this sampler, is the preview of (internal, the new collaboration between AIBOfOrEnc's Soba Delmont and Xingu Hill's Jonah Hex. They present the track "Enhance" from their forthcoming debut, with vocals and text by Len Lemeire of Implant and Cara Lithpo, and additional engineering by Cycloon's Louis Zachert. What a line-up! The track is very odd and infectious, and while I'd have to say that it doesn't really resemble any of their separate work, it is very interesting in its own right, and I can't wait for the album! In all, this disc showcases a variety of electronic acts, with plenty of unreleased material, and a smart design. Don't miss it! < operative, sage.

various artists, sound-line vol. 6, oramusic, cd.

Sound-Line Vol. 6 is a compilation put together by the great Belgian electro zine, Side-Line, to accompany their spring 1997 issue. The tracks are mostly previously released, except for two tracks by Neuroactive and Nomenklatura, and a Regenerator track from *Souiseeker*, which wasn't out when this was released. These unreleased tracks happen to be among the strongest here. Regenerator's "Somewhere" is one of their best, with even some Pitchfork-like synth lines. Neuroactive's track "Vapour", sounds like it could have been from the *Neuron* sessions. It's very heavy on the Lassiuge Bendthaus atmospheres, and slower than their more recent material. Nomenklatura, a UK artist not to be confused with the German Nomenklatura, provide a track which is quite Dive-like, but with layers of strange bips and synth noises on top of bass-heavy beats. And one return with a polished song "Gesetures", from their latest album (released on Virgin Germany), and it's a commercial sounding funky synthpop. Trylok's "Burning In Hell" is from the *Contrast* CD. Their sound is like the more recent Evil, fast-paced atm with a synthpop flair. Inertia's "Cryonica", displays this UK artist's own special brand of agro-rave. Decoded Feedback's "Corrosion", is very FLA-ish. Battery provide their excellent Attrition-esque song "Transit", originally from their *Distance* CD. Construggle Test's "Cannibal", is even harsher and faster than the main project of this artist, Image Transmission. Also in the aggressive vein, but more crossover, is the German-singing Prager Handgriff, with their track "Schlagende Wetter". The Escape provide a dramatic danceable goth song, "Destination"? Furthermore, fans of synthpop should love this comp., because all of the tracks from AvantGarde, S.P.O.C.K., Escape With Romeo, and Neuzelt Syndrom provide a really good cross-section of this second wave. An interesting sampler from an always excellent zine! < operative, empress.

various artists, sub-electronica, betaform / minus habens, cd.

As if it weren't enough that Ivan Lusco already runs two incredible labels that have achieved cult status and worldwide acclaim... As if it weren't enough that he is also the mastermind of two equally successful and groundbreaking bands... As if it weren't enough that he's a part-time member of Dive, one of the most pioneering acts in history... Yes, as if all this weren't enough, he's taken on another project that's destined for greatness, and he's called it BetaForm. Yes, BetaForm is the new division of Minus Habens Record, dedicated to innovative electronic music of all kinds. Given the obvious adeptness of this man's ability to seek out progressive music, it's no surprise that SubElectronica hits it's mark. Hard. Though the series promises to have a global scope, this initial edition features mostly Italian artists, and a very diverse array at that. In the span of the discs 14 tracks, we can hear sounds ranging from goa trance to jungle to intelligent industrial, and everything in between. There isn't a single act here I've ever heard of, and I think all are as yet unsigned, and still, every single track is of world class quality. This is an even stronger collection of unsigned artists than Side-Line's incredible *Neues Electro Blut* compilation was, and more impressively, it's a lot more diverse. Depending on your tastes, different tracks will stand out as you listen. The cerebral dark wave of Addax, the goa industrial of Liteweb, and the minimal gabbler electro of Error in the Neural Sector get my gears racing, but perhaps you'll prefer the mad jungle stylings of Wool, the tribal atmosphere of Flo B.T., or the ambient industrial of Phonometria. Regardless, you'll surely discover many new and brilliant artists. This is absolutely one of the most innovative, exciting, and intelligent compilations of 1997. Enthusiastically Recommended! < operative, sage.

various artists, t.v. terror, re-construction / permission, 2cd.

This was announced years ago by Permission Magazine, and ended up getting partially acquired by Re-Con. A Double CD of artists covering TV Themes (Chase loves this covers idea). A lot of this is absolute garbage, but there are some OK songs, like Numb's "Mr. Roger's Neighborhood", Electric Hellfire Club's "Charles In Charge" (A little tribute to Charles Manson, ohh we're such evil satan worshippers), Ikon's gothic version of "Gilligan's Island", 29 Died's upbeat dance version of "The Addams Family" and Kevoonian Death Cycle's "One Day At A Time". That's all I can really say I care for on here, but perhaps the comp is only worth getting for the laugh factor (i.e. Hate Dept's "Facts Of Life"). < operative, denial.

various artists, tales from the vault, alligence, cd.

This is a really silly production; a gothic / industrial compilation called *Tales from the Vault*, and to top it off, there's a horrible cross photo on its gray cover. How innovative. Unfortunately, most of the songs are also very trivial. Apocalypse Theater's "The Raven", for example: boring sound, mixed with extreme moaning vocals. Horrible. But this is not the only drop-out; other songs that make me suffer come from Black Atmosphere, Stone 588, and Usherhouse. They all present lots of cliché, and no innovation. Too many poor guitars, heard thousands of times before, and more-over poorly produced. Thankfully, there are also some highlights. "2 Deep", from Collide, appears with a slow, gentle percussion, spiced with a heavenly voice; cool as usual, and definitely the best track here. The "Trophies" track also does a job with a very good sound. The vocal of "The Lover's Knot". Anyone into opera-like classical sound should also enjoy the vocal performance of Eleven Shadows, but the rest of the 15 tracks here are average gothic- or industrial-rock. Not hideous, but quickly boring. I know, I know... the glory days of goth are gone, but with samplers like this, they'll disappear even faster. Better luck next time. If you're not an all consuming goth, you'd better stay away. < operative, sed.

various artists, tyranny off the beat iv, off beat, 2cd.

The latest sampler from Off Beat is not just one, but two CD's filled with samplings of all the new artists and material this label has to offer. Disc

#1 contains the Covenant track "Lumina", which is on the Off Beat version of *Sequencer*, but not the US version. There is also a brand new (and vocal-less) track from Forma Tadre called "The Lighthouse Incident", sounding really nothing like the Navigator material, yet, it is still an amazing track, laden with minimal IDM atmospheres and samples. There are also exclusive mixes on this disc. Individual Toter offer up a mix of "Paradoxon", from their phenomenal latest CD, *Mind Sculptures Flesh*. There is also a New Mind remix of Kalte Farben's infectious single "Gotcha!". Also included are the best tracks from the latest releases of our favorite American artists, Heavy Water Factory, Gridlock, and Mentallo & the Fixer. More aggressive crossover type material is represented by Dementia Simplex, Unit:187, and Dorsetshire. Noise Unit's latest harsh, breakbeat-infused material is included, as is Decree's bombastic brand of noise. Rounding out disc #1 is recent material from old favorites, Suicide Commando and Klinik. Disc #2 offers up more new exciting material, including a long-awaited new FLA track, "Electrocution (Rough Mix)", which was only further released in a slightly different version on the new FLA maxi. This Rough Mix starts out with nightmarish wim chimes and other noises and samples. This creepy atmosphere gives way to breakbeats layered over screechy noises, and settles into a steady rhythm of hard beats, repeated sequences, and dark strings underneath it all. There are no vocals, and, at 8 minutes, this actually seems a bit too long and repetitious. But when this came out, it was definitely a taste of FLA's new direction. There is also a new Click Click track from their new dub / drum'n'bass / trip-hop infused CD, Brazil's Morgue Mechanism offer up their Puppy-ish EBM. Steril's track "The Rain", is hard techno mixed with untreated Marc Almond-like vocals. Delay provide some mellow synthpop relief. Julian Beeston (Nitzer Ebb) has remixed New Mind's "Furnace". Velvet Acid Christ's new track "Malfunition" is the best song they've ever done. Xyphax (who, according to the liner notes, unfortunately, have split up) provide another strong IDM track. Download's "Luminous Insects", from their latest CD, *III*, is a mixture of quiet ambience and hard trance beats. Cyan's "Die Vögel", is a bit of an improvement over the material on the *True* CD. Doubting Thomas even have "Come In Peace", since the *Father Don't Cry* EP has been re-released on Off Beat (and Metropolis here in the US) with bonus tracks. Rounding out the disc are tracks by Fracture and a new one from Genital A-Tech! This is a good introduction to the new sound of Off Beat, and there is a lot of variety here, and enough new stuff to keep things interesting. < operative. empress.

various artists. untitled (ten). extreme. 2cd.

The legendary Australian experimental label Extreme is celebrating their 10th anniversary this year, and have released an appropriately epic 2CD set. Labels, pay attention: They didn't cop out by picking a bunch of "hit" (?) tracks. Instead, Extreme chose ten artists from their world class roster, and asked them to write special tracks for this momentous occasion. This includes some of their biggest names, like MuslimGaze, Fetsch Park, Sama, Otomo Yoshihide, Merzbow, and many others. Then, they had one of their best acts, the sonic terrorists Social Interiorz, raid the archives for 10 track collection of "cut-ups" of the past decade of Extreme music, to be released only with the first edition of this compilation. Every moment of this set is enthralling, so it's impossible to pick highlights, but it's notable to mention that Merzbow's track is "composed" of sounds provided by Shane Fahey of Social Interiors, and MuslimGaze's track features special guest Jonar Ali. Aural Navigations... Sonic Processes... Electro-Environmental Collages... Incomparable! < operative. sage.

various artists. we came to dance vol. x. sub-terranian. 2cd.

Three words: UNRELEASED SKINNY PUPPY! This 2CD compilation starts off with a really good Process era B-side called "Morphedus", which is actually better than much of the material that was released on *The Process*. The next song finds Die Krupps sounding very much like the last White Zombie album (or is that the other way around?). Most of the rest of the first disc isn't really my cup of tea due to it's heavy darkwave, metal and/or gothic sound. Highlights of the disc 1 are: Goethes Erben, which sounds like a pop-film mixture of Einstürzende Neubauten (circa "The Interim Lovers") mixed with elements of Fad Gadget's playfulness. The Calva Y Nada song on here is a great, though older, German electro-industrial track. Then there's Læther Strip, in all his electro fury, with "Kill A Raver" from his latest magnum opus, *Self-Inflicted*. It's what we come to expect from Claus Larsen, a superb mechanized electro-beast. We find Shock Factory opening up the second disc. With Klinik following directly afterwards with "Touch", a great track from *Awake* that recalls the old days of Klinik! Further highlights of the second disc include unreleased New Mind, in Strict Confidence, and Abscess (I), plus Dorsetshire, Ravenous (yes, I like them... almost as much as their Funker Vogt project), Aqua (not the hugely popular mainstream act, but a lovely synthpop band with dual female/male vocals), Evils Toy, Under The Noise, and so forth. Clearly, for my tastes, the second disc is better (barring the Puppy track from the first disc). This volume marks the end of an era, in a way, as it is the last in the venerable and influential *We Came To Dance* series. < operative. mr. tangent.

velvet acid christ. church of acid. off beat / pendragon. cd.

Last year, Velvet Acid Christ made quite a splash when Off Beat took notice of their special brand of "splatter electro" and signed them. Now, here comes the US version of their Church Of Acid collection, on Pendragon records. This version differs slightly from the Euro version in that "Futile" and "Dislux" are not included here this time around. They have been replaced by "Hell Two", and "Hallucinagene". Also, even though the names of the mixes of the other tracks are not printed on the Pendragon sleeve, those mixes are the same as on the Off Beat release. "Hell Two", is from *Fate*, the first release, when VAC was probably at its darkest. It's an FLA-ish track. "Hallucinagene" is from the second release, *Pestilence*, which saw VAC expanding their range into more trance and techno realms. This is a very trippy song, as the title suggests, with a bit less distortion on the vocals, and a lot more hip-hop type beats in the background. Then there is the more dancefloor ready "Let's Kill All These Motherfuckers", from *Neural Blastoma*, VAC's most aggressive release. "We Have To See, We Have To Know", is different, still, with lots of samples, distorted strings, and undulating synth lines. "Sex Disease" is probably the song that elicits the most :wumpscut: comparisons. "Vaginismus" is very trippy and atmospheric. "Mental Depression" is the darkest electro and perhaps the strongest track on here. The CD ends with "Fade Away", containing lots of guitar work, but not overly so. It doesn't look like VAC will be fading away anytime soon. < operative. empress.

violet arcana. sonic aquarium. einprodukt. cd.

Simply superb! Every release so far by this very, very talented band has not disappointed. And this is no exception. Trance-ambient-electro music that is so masterfully assembled it almost makes you want to cry. It's not unlike what Lassigue Bendthaus or Hajoubj would do, if they were in a subtle, quieter mood. Emphasis on mood. There aren't many bands that I would put up against Violet Arcana for the sound that they work with. If you appreciate dance tinged smooth electronic music with serene male vocals, buy this! This CD is a self promoted release on their own label. If you cannot find it at a record store, be sure to try their web page. *Sonic Aquarium* is not an actual full length album, but rather a collection of new songs with a few old songs and remixes. It has two old songs, from their *Serenity* MCD on Zoth Ommog. All the other tracks are entirely new, with one track being a remix of "World Inside", a track from their full length album, *In The Scene Of The Mind* (also on Zoth Ommog). There are 10 tracks in all, for a total of 60 minutes of pure bliss. This is almost an essential release, trust me. Violet Arcana should be a prerequisite for entry into the upper echelon of audiophilia. Brilliant! < operative. mr. tangent.

waiting for god. desipramine. re-construction. cd.

Woo hoo! Finally, a new album from the Canadian synth prodigies Waiting For God!! This album shows the trio not only keeping up with the times, but technically blowing away more than half the dots out there that call themselves electronic musicians. Their sound is completely revamped, and Re-Con is quick to stress that their debut, *Quarter Inch Thick*, (at least, the Re-Con version of it) was released two years after it was recorded, and Desipramine is brand new. Be that as it may, *Quarter Inch Thick* was a great album, and WFG has only gotten better. The programming and sampling are razor sharp, bringing hard electro into futuristic realms it's never known before. Guitars are very minimal, and perfectly executed when used. Daemon's vocals are decidedly god-like, but hard-edged and gritty enough to fit extremely well. Her howls are as distinct as the music. Though every single track is excellent, honorable mention must go to "Inefficient Machine" for the incredible use of vocal effects. Those that remember WFG's Martin Myers from *Moov*, or are familiar of Greg Price's involvement with Sect, will also be interested to know that, in the true Vancouver tradition, they've employed the talents of Canadian mix engineer extraordinaire Ken (Hiwatt) Marshall, who mixed most of the album at (gasp!) Subconscious Studios! Myers & Price also have an ambient project Hemisphere coming soon on Quantum Loop! < operative. sage.

winterkalte. progressive. hands. 10".

The industrial freaks will certainly know Winterkalte from their excellent appearance on Hands' 2/3 maxi collection (with Dive, Esplendor Geométrico, Deutsch Nepal, & Mental Destruction), or perhaps from some of the other compilations they've appeared on. But many electro kids are also familiar these terrorists, as they used to work under the name Severance, and released the brilliant *Naturecide* maxi (also on Hands). *Progressive* is a four track 12" of extremely harsh, pounding percussion attacks, backed by twisted analogue experiments. They're obviously jacked up on huge doses of amphetamines, because this stuff is totally out of control. There are hints of electro, but most of it is an incredibly distorted three dimensional rhythmic industrial barrage. If Ciuta Virosa went completely insane, this is what they'd sound like. Actually, it reminds me of the liner notes in Ciuta Virosa's *Media Murder EP*, that read, "The product contains several really bad, bad hidden messages and psycho acoustic signals which might microwave your brain!" Never has a cold Winter's Chill felt soooo painfully good. < operative. sage.

wumpscut. born again. beton Kopf media / metropolis. mcd.

The :wumpscut: craze is reaching new heights, so when better to release a remix album? Especially since many people are still scouring to get a hold of the MFAFG remix disc, Born Again comes at a perfect time. Consisting of numerous remixes from *Embryodead*, plus a few big surprises, this can not miss. Herrn Ratzinger himself reworks the *Et* tracks "Is It You", "Womb", "Golgotha", "War", "Down Where We Belong", and the title track, with mixed results. They're all good remixes, but tracks like "War (Revenge And Nemesis)" and the instrumental take of "Down Where We Belong" are not as powerful as the originals. However, the insane Roughly Distorted mix of "Golgotha" is incredible. Former :W: collaborator B-Ton-K, who assisted on the composition of the *Oma Thule* classics "Ain't It Mad Yet" and "Das Gespensterschiff" and also has his debut album out now on Rudy's Mental Ulcer Forges label, remixed "Womb" in the excellent harsh "Miserable Days" version, even better than the (somewhat silly) original version. Fanatics that couldn't get their hands on the ultra-limited *Deejaydead* maxi will be thrilled that both unreleased remixes from that ("Embryodead" remixed by Brain Leisure and "Angel" remixed by "Aghast View") are here, as is the Hajoubj Edit 2 mix of "Die In Winter", which was one of the extra mixes on *Bunker Gate Seven*. But the real gems of this disc are the unexpected surprises. One is B7's instrumental "Thorns", rebathed with excellent, female vocals! Another is "Wumpscut", one Rudy's collaborations with NoiseX mastermind Rilll Reverse. If you've caught any of NoiseX's recent concerts, you've heard him perform this incredible track (as well as another one called "Noiscut")! Also the excellent new track "Man's A Complete Idiot". The final shocker here is the inclusion of Rudy's remix of "Vaporize" for the brilliant Brazilian Aghast View. This version can also be found on Aghast View's *Vapor Eyes* maxi (on Cri Du Chat Disques), and the original version appears on their new album, *Carcinopest*, which is out now on Electric Death Trip. Unfortunately, this is the first authorized :W: release that does not feature Sarf's brilliant art-work (which is what has single-handedly forged the famous :W: image), and the result is pathetic. It doesn't matter, though. As with just about every :W: release, Born Again is essential. < operative. sage.

wumpscut. embryodead. beton Kopf media / metropolis. cd.

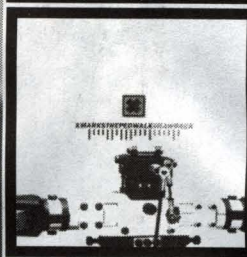
Yet another great album we reviewed last time, licensed by Metropolis, and again unfortunately without the nice packaging of the European version. What really needs to be said about :wumpscut: After his lightning-strike offensive on the world's electronic music scene, :wumpscut: mastermind, Rudy Ratzinger returns with his latest, *Embryodead*. The sound on this album is a nice continuation of what was heard on the previous, *Bunker 7*. If you have never heard this solo project before, do yourself a favor pick up something. Anything will do, so don't worry about which album or single to get, because they're all good. Rudy, the most memorable songs for me are "Is It You" and "Embryodead", and "Golgotha" is a current club staple around the world. The extreme quality of the vocal work, electronics and percussion on these songs is more than beautiful to hear. "War" reminds me of the harsher sound of MFAST. It has the kind of grating coldness you can't help but love. For those who have followed :W: since the early days, you will find another excellent collection of work. Another "no questions asked" release. Get it. < operative. ora.

zoar. cassandra. point music. cd.

This is a very strange release. The disc has very "gothic" imagery: statues and line drawings of angels, photographs of trees, flowery lettering, etc. You know the fare. But it's printed in day-glow green and white. So with more than an inkling of wry cynicism, I give it a spin. It's immediately obvious that I'm in for a long and interesting ride, if nothing else. It almost seems like a film soundtrack: very dynamic, diverse, and visual. The production is immaculate, and the instrumentation is grandiose. Bold synths, organs, pianos, violins, cellos, and sound effects of all sorts imaginable swirl seamlessly through the mix, weaving an intricate landscape. It's really quite brilliant. However, throughout many of the song, there's a really odd, soaring quality. It's not horrible, it just doesn't always seem to fit. There's only one track with vocals, and the whole track, vocals and all, could easily be the Pink Dots on the 11th day. Quite a bit of the rest of the music has a pink dots feel as well, mixed, perhaps, with Human Drama at their most captivating, and Red Temple Spirits at their most uplifting. I'm at a loss to describe this adequately, and I'm still confused as to why this disc was sent to us, and but I'm really happy that it was. < operative. sage. ☒

FEATURED STIMULUS

x marks the pedwalk | drawback
zoth ommog . metropolis



Amidst collaboration and production work with people all over the world, the always fertile German legend Seven NI-Arb still finds time to make XMTX stand head and shoulders above the mob of imitators. Many fans of his earlier material grunt at the new Pedwalk sound, but they're just trapped in time. Drawback continues the exploring the lighter, trancier sound introduced by *Meshwork*, while in a sense re-introducing some of the harsher elements at the same time. Jaded electrofreaks who are convinced that the current scene offers nothing new will be enthralled by the ingenuity of cuts like "Turn Of The Tide" and "Climb The Lines", while synth fans looking for some extra bubble in their gun will be delighted by cuts like "Sweep Hand". Ringtailed Snorter fans will surely groove to the likes of "W.I.T.I.A.K." and "The Past" that feature the wonderful Estefania on vox, and those that have stayed with the times and enjoyed Seven's latest works, like Pax, Hyperdex-1-Sect, and the last few Pedwalk releases, will instantly fall in love with cuts like "Drawback" and "Maximum Pace" (the unashamed smasher of the album). But I can hear the groans of the shaven-head, adrenaline-fueled, hardcore rivedorks already, and yes, there's even something here for them: S.W.G. Mix Productions has taken all the Pedwalk hits from over the years, even going back as far as "Danger" and "Mirthless Knick-Knack" from the *Danger / Disease Control* max, and compiled them into a smashing 12.5 minute megamix called "MIX Marks The Pedwalk", with enough famous hooks to get anyone on the floor. This album is the quintessential XMTX release to date. Seven NI-Arb is bringing electro music into the future, and Drawback is decades ahead of where this style would be without him. Inspirational. Don't miss it!



various.sonologie 1



various.sound-line vol. 6



various.subelectronica



various.f.v. terror



violet arcana.sonicaquarium



waiting for god.desipramine

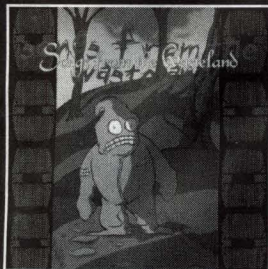


winterkalte.progressive



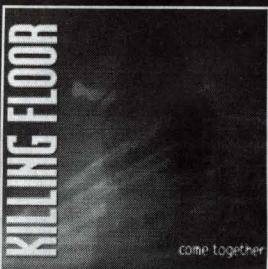
:wumpscut: born again

Only one of these releases has more guitars than electronics pumped up in the mix. This means you have an 80% chance of finding something you like. Granted, there's no EBM shit to choose from, but do you really want something that sounds like it was released back in '87? Oh, you do...Sorry.



SONGS FROM THE WASTELAND A Tribute to the MISSION UK CD

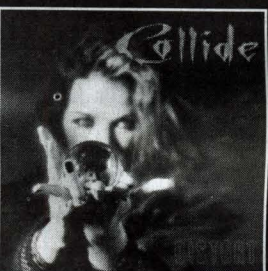
A carnival of Goth and Synthcore bands take part on this homage to those '80's gloom kings. Featuring: HUMAN DRAMA, CHRIST ANALOGUE, EVA O., SOCIETY BURNING, LAST DANCE, WRECKAGE, EX-VOTO, STONE 588, HOTBOX, THE SHROUD...



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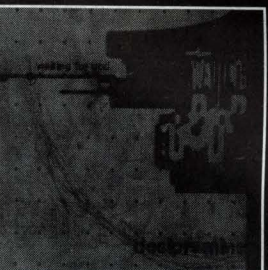
Come Together CD Single

This five-song punktronic offering includes club and radio tracks with remixes provided by CHRIST ANALOGUE, ALIEN FAKTOR, and INSTITUTE OF TECHNOLOGY.



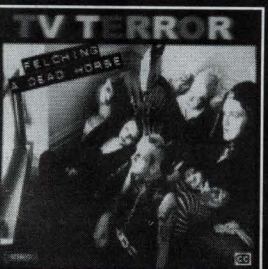
COLLIDE Distort CD

Proving that a remix album is not a substandard endeavor, these beat-powered etherealists allow everyone from DAS ICH to SMP to tamper with their material. There are also three cover songs and one new tune.



WAITING FOR GOD Desipramine CD

When you combine a gothlike croon such as Daemon's, with a bed of abrasive club beats and sequences, the result will make you a fan of these Vancouver borgs.



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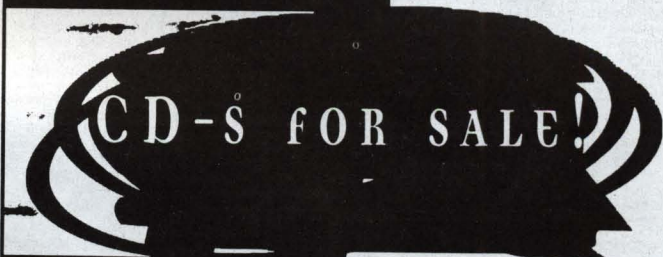
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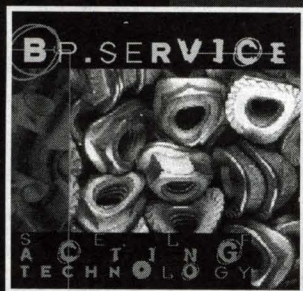
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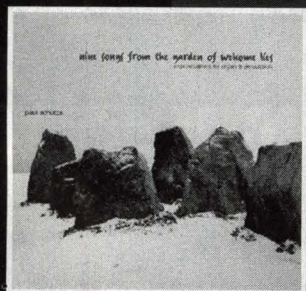
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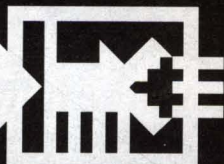
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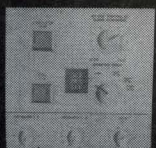
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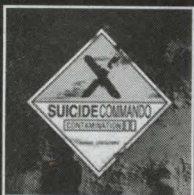
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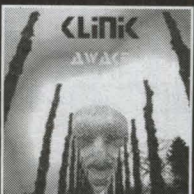
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- 5 individual totem · *mind sculptures flesh* · off beat / pendragon
- 6 c-tec · *darker* · cyber-tec / wax trax! / synthetic symphony
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- 23 it · *era vulgaris ncoded* · disturbance / materiali sonori
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- 26 download · *iii* · netwerk / off beat
- 27 stromkern · *flicker like a candle* · kodex / suhshia light
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- 29 gridlock · *the synthetic form* · pendragon / off beat
- 30 kmfdm · *same* · wax trax! / tvt
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- 34 dark illumination · *realize the error* · zoth ommog / metropolis
- 35 division #9 · *dub n bass: omen ii* · tinman

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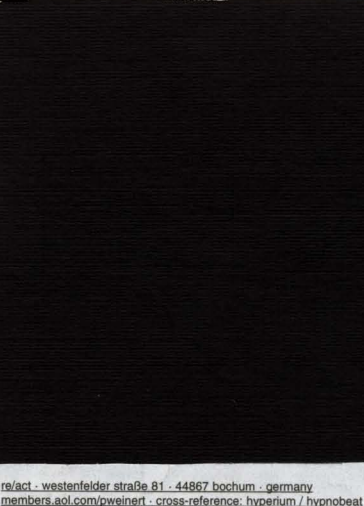
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synthony - po box 1285 - bronx - ny - 10451-1285 - usa - www.synthphonyrecords.com
tatra records - box 96 - 1450 nosoddlangen - norway
tinman - po box 1114 - new brunswick - nj - 08903-1114 - usa - users.aol.com/tinmanaux
trilab - po box 612 - elizabeth - nj - 07207 - usa - www2.cybernex.net/~trilab
tvr records - 23 e 4th st - new york - ny - 10003 - usa - www.tvrrecords.com
united endangered front - po box 554 - englewood - co - 80151 - usa - www.guillotinegraphics.com/uef/testtube
urban / motor music - holtzdam 57 - 20099 hamburg - germany - www.motor.de
v.wax - po box 7033 - santa monica - ca - 90406-7033 - usa
van richter - 100 s sunrise way - suite 219 - palm springs - ca - 92262 - usa - vr.vd8.net
wax trax! - 1567 n damen ave - chicago - il - 60647 - usa - www.waxtrax.com
zoth ommog / music research / horizon - norsk-data-3 - 61352 bad homburg - germany - www.eclipse.de - www.techno.de

artists interrogated in this operation

aghash view - r. hermino h bertani 180 - campinas - sp - 13093440 - brazil
www.edtrecords.com/aghashview - cross-reference: edt records, dsbp (biopsy)
axonal warfare - 223 avenue de colmar - 67100 strasbourg - france
www.pandemonium.fr/axonal/ - cross-reference: celtic circle productions / khazad-dóm

digital factor - calvinstraße 6 - 01277 dresden - germany
www.digitalfactor.com - cross-reference: hypnobeat / hypnobest



re/act - westenfelderstraße 81 - 44867 bochum - germany
members.aol.com/weinert - cross-reference: hyperium / hypnobeat

s.p.o.c.k. - ****access denied****
cross-reference: sub-space communications

salt - ****access denied****
cross-reference: ant-zen audio & visual arts

seven trees - trddgersgatan 20 - 702 12 vrebro - sweden
home3.swinet.se/~w-36486/index.html - cross-reference: zoth ommog, energy rekords, metropolis

synapscape - ****access denied****
www.infrarot.de/home/synapscape - cross-reference: ant-zen audio & visual arts

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DIRECTIVE

this project will include a study of the biochemical, neuropsychological, sociological, and clinical psychiatric aspects of electronic sound, and also a study of IDM antagonists, and drugs related to IDM.

PROPOSAL

the principal investigators for this project will be culture shock magazine and dion fortune records. subjects wishing to participate in this experiment should direct their proposals to one or both of the two.

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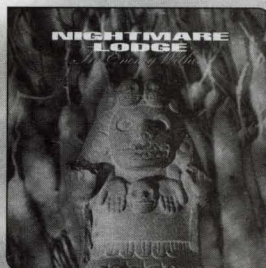
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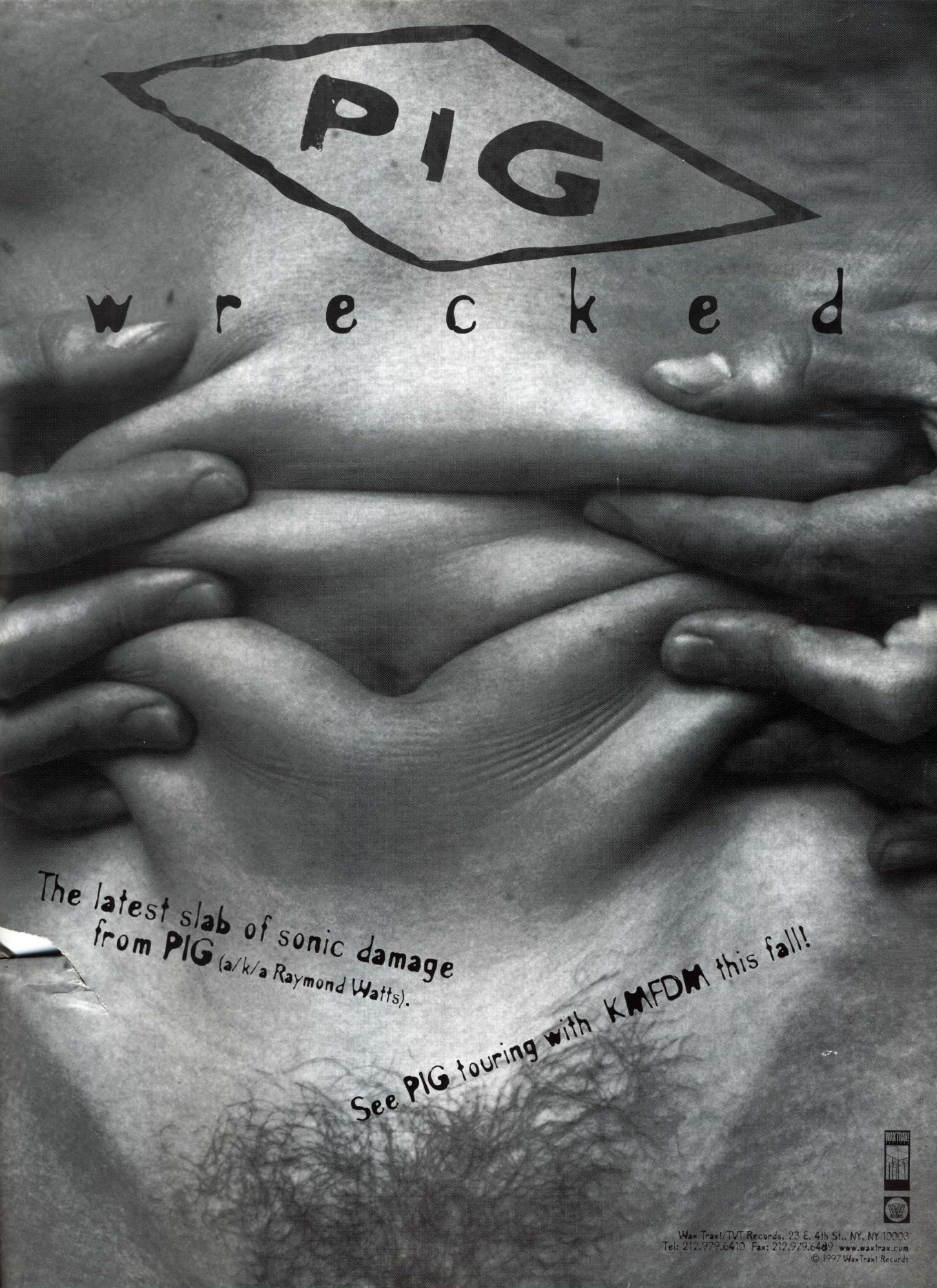


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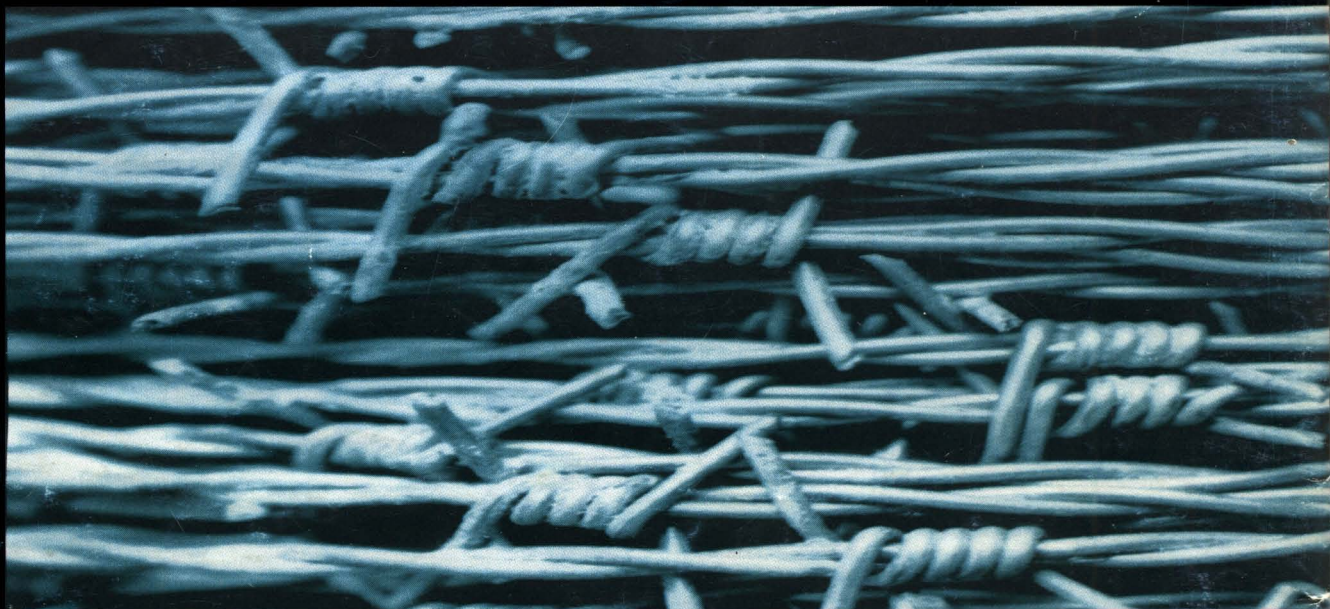
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